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A History of Theatrical Activity in Toronto, Canada: From Its Beginnings to 1858. (Volumes I and II).

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A HISTORY OF THEATRICAL ACTIVITY IN TORONTO, CANADA: FROM ITS BEGINNINGS TO 1858

Volume I

A Dissertation

Submitted to the Graduate Faculty of the Louisiana State University and Agricultural and Mechanical College in partial fulfillment of the requirements for the degree of Doctor of Philosophy in

The Department of Speech

by

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B.A., University of Waterloo, 1967
M.A., University of South Dakota, 1969
August, 1973
DEDICATION

This work is dedicated with love to my wife Dianne for her understanding, assistance, and encouragement.
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ABSTRACT

The history of theatrical activity in Toronto from 1793 to 1858 is documented in the pages of contemporary newspapers, diaries and journals. From these scattered references emerges an ever changing picture of theatre on the Canadian frontier. This study is divided into two major sections. The first, a narrative history of Toronto theatricals, delineates the development of theatre against the changing social and economic structure of the city itself. Biographical sketches of the performers who appeared in Toronto are footnoted to the text and constitute a prominent portion of this section. Although little more than a military garrison in 1809, Toronto welcomed its first troupe of itinerant players in that year and visits by such miscellaneous actors occasioned the only professional entertainment in Toronto until the opening of the Erie Canal in 1824.

Between 1825 and the completion of the railroads at midcentury, the second phase of Toronto's theatrical activity witnessed the regular arrival and departure of small, independent companies with semi-permanent rosters of actors which established themselves in the major centres around the Great Lakes.

Taverns and disused shops served as temporary theatres for these visitors until the conversion of a building on the government grounds into the Toronto Lyceum in 1845. General economic improvement with the growing respectability of theatre as a social pastime encouraged John Ritchie, a Toronto businessman, to build the Royal
Lyceum Theatre in 1848 which served as Toronto's major theatre for the next twenty years. Ritchie did not concern himself with the theatrical operation of the Royal Lyceum but leased the theatre to other managers.

In 1853, John Nickinson initiated the third and final phase of development during this period when he established a permanent year-round company at the Royal Lyceum dependant on visiting stars who followed an established route around the Great Lakes.

A chronological Day Book, the second major section of this study, includes every recorded performance in Toronto, between the founding of Toronto in 1793 and the termination of John Nickinson's management in 1858, with available cast lists and playwrights' names.

Appendix A is a Performer Index, listing in alphabetical order each performer and the dates of his recorded appearances in Toronto.

Appendix B is an alphabetical Play Index listing the performance dates for each play produced in Toronto.

Appendix C is a Playwright Index, listing every known author of plays and the titles of his plays produced in Toronto during the period of this study.
PART I

A History of
Theatrical Activity
in Toronto, Canada,
1793–1858
INTRODUCTION

Records of the nascent theatre in Canada are fragmentary. In A Stage in Our Past, Murray D. Edwards examines the history of theatre in Eastern Canada before World War I, but owing to the broad scope of his subject, and his primary interest in the development of Canadian plays and playwrights, the major theatrical centres receive only brief cursory treatment. Local studies of such theatrical centres are fundamental to a full realization of the history of Canadian theatre. Because of its position as the foremost theatrical centre in English-speaking Canada, Toronto merits detailed investigation. This study of theatrical life in Toronto can be no more than prolegomenary to that desired conclusion. The study will examine professional and amateur theatrical activity in the community from its founding in 1793 as the town of York, until the termination of John Nickinson's managerial career at the Royal Lyceum Theatre in 1858. Nickinson established the first permanent stock company in Toronto in 1853 and for the first time provided year-round dramatic entertainment for the citizens of Toronto. His company at the Royal Lyceum culminates the development of a touring circuit in the major centres around the Great Lakes in the second quarter of the nineteenth century.

The early Toronto stage illustrates many of the characteristics and personalities of its counterpart in the growing theatrical centres of the American frontier, such as Buffalo, St. Louis, Cincinnati, Cleveland, Pittsburgh, and New Orleans. Occasional


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itinerant players, traveling individually and in troupes, provided the major dramatic diversions for the inhabitants of the growing capital of Upper Canada, until John Nickinson established a permanent company in 1853 which performed nightly. Since the majority of the performers working in Toronto also performed throughout the American frontier, this study should contribute to the general knowledge of the development of theatre on the American frontier in the first half of the nineteenth century, of the developing Canadian theatre, and of the cultural life of Toronto during the same period.

Newspapers, playbills, diaries, and letters supplied the data delineated in this study. Since the theatre on the frontier did not enjoy the attention of professional theatre critics such as exists today, a continuous account of dramatic life in Toronto escapes the modern investigator. Information in this study derives primarily from material contained in oft-times biased advertisements, news items, editorials, and letters to the editor. Unfortunately, not all theatre companies advertised in newspapers now extant; some companies did not advertise consistently in any one newspaper; and some companies performed more frequently than advertisements in the weekly newspapers could accommodate. Because of the fugitive and dissembling nature of the materials, obviously this study of the Toronto theatre is incomplete.

After the division of old Quebec in 1791 the western province, now known as the Province of Ontario, received the name of Upper Canada. Although officially it was renamed as Canada West in 1841, Upper Canada continued in popular usage until Confederation on 1 July 1867.
In an effort to present the data in the most facilitous manner possible, the study is divided into two sections. First, the work contains a selective narrative of theatrical and social activity in Toronto from their earliest origins until the heyday of the stock system under John Nickinson in the 1850's. This selective narrative describes a second portion of the study, a chronological Day Book which includes every performance in Toronto between the arrival of an anonymous troupe of actors on 11 February 1809 and the last production at the Royal Lyceum under the management of John Nickinson on 30 June 1858. The descriptive material discusses factors for and against the establishment of a permanent theatre, biographies of popular players, accounts of popular plays, life-histories of the various buildings which housed the theatre, the quality and methods of production in these theatres, and the relationship of the theatre to the social life of the city itself.

Following these two sections, three appendices record, first, the names of all actors who appear in the Day Book and the dates of their appearances; secondly, a list of all plays recorded in the Day Book and the dates of performance; and lastly the names of all playwrights whose works appear in the Day Book with the titles of their plays.
Chapter I
York: 1793-1824

The Drama began its career early in the capital of English Canada; ... in New France ... it was for a time a toy in the hands of ecclesiastics to amuse their Indian converts with representations of a pagan Indian being dragged to perdition by stage-demons.1

Although French missionaries worked among the Huron Indians in the area now including Toronto, no records exist of Indian-missionary dramas that historian Mulvany mentions in his early accounts of amusements in Toronto. Indeed, the first record of theatricals in the region comes in 1809 some twenty-two years after the Missisauga Indian tribe sold and vacated the area to the British for settlement.

The story of the English settlement at Toronto, or York to give the village its first name, begins some six years after that purchase in 1793 with John Graves Simcoe.2 The Constitutional Act, often called the Canada Act of 19 June 1791, occasioned the separation of Upper Canada, now the province of Ontario, from Lower Canada, now the province of Quebec. The Act also created the appointment of a Lieutenant-Governor to represent the King in this new province.

Simcoe, who had been instrumental in the passage of the Constitutional Act, became the first Lieutenant-Governor of Upper Canada.

1C. Pelham Mulvany, Toronto Past and Present Until 1882 (Toronto, 1884), pp. 116-117.

2John Graves Simcoe served King George III in the 35th and 40th Foot during the American Revolution, and after its completion, retired to England with the rank of Lieutenant-Colonel. Elected to the House of Commons in 1790, Simcoe helped to lead the fight in favor of the Constitutional Act. His knowledge of the colonial situation helped assure the passage of the Act, and so impressed his colleagues that King George III named him the first Lieutenant-Governor of Upper Canada.
While wintering in Quebec City in 1792-1793 en route to Upper Canada, Simcoe studied maps and reports relative to his new domain, and developed an overall plan for its defense and settlement before progressing to Niagara in the spring of 1793. After an inspection tour in May 1793, Simcoe returned to Niagara to announce his intention of making Toronto the main military and naval arsenal on Lake Ontario because of its strategic position on a natural harbour at the terminus of the Toronto Trail, and its relative isolation from American territory. The history of Toronto begins in July 1793 when Simcoe, his family, a number of officials, and the Queen's Rangers arrived at Toronto Bay to begin construction of Fort York, the new name Simcoe bestowed on the area known as Toronto. 


4An ancient Indian Portage, the Toronto Trail connected Lake Ontario with Georgian Bay on Lake Huron.

5Donald Kerr and Jacob Spelt, *The Changing Face of Toronto* (Ottawa, 1965), p. 34. Simcoe believed that Niagara, owing to its proximity to New York state, would have difficulty in repulsing an American invasion. Kingston, the other possibility for the arsenal, failed in Simcoe's eyes because it did not command a convenient route to Georgian Bay, had a shallower harbour than Toronto Bay, and the freezing of the St. Lawrence River made Kingston susceptible to a land attack from December to early April.


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later said that Simcoe "has done a great deal for this province, he has changed the name of every place in it." Although Simcoe hoped to construct another settlement where London now sits on the Thames River as the future capital of Upper Canada, scarcity of funds and man power compelled him to make York the temporary seat of his government. This arrangement involved the transfer of the capital from Niagara to York and consequently aroused the hostility of many government officials who uprooted themselves from the relative comfort of Niagara to raw wilderness with great distaste. Not until 1798, some five years after the establishment of York, did the majority of the officials finally make their way to the new capital, whose population then numbered around two hundred and fifty.

The negligible duties incumbent on both government officials and the garrison resulted in the adoption of various leisure time avocations. Typical leisure activity in which York's gentry indulged, included dances, frequent parties, hunting, boating, sleighing, billiards, horse racing and incessant visiting, but rarely theatre. A subscription library appeared in 1810, and diaries of the time reveal that the reading aloud of novels and plays was also a favorite

8Lord Selkirk's Diary, 1803-1804: A Journal of His Travels in British North America and the North-Eastern United States, ed. P. C. T. White (Toronto, 1958), p. 153. During the legislative session of 1804, a petition submitted by Angus MacDonell and citizens of York sought to restore the former name of Toronto to the town "since it was more familiar and agreeable to the inhabitants."

9Firth, York, 1793-1815, p. xxxviii.

10Firth, York, 1793-1815, p. lxxv.

11York, Upper Canada Gazette, 17 February 1811.
pastime: "Tea is over. The table covered with slops & Daddy reading
some play book to us, seated round the stove on big and little
chairs." The first record of theatrical activity of any kind
appears, some seven years after the founding of York, in the 3 October
entry of "The Diary of Joseph Willcock" where he notes that after a
day of shooting he went "to a Puppet Shew the performance was very
indifferent, the weather very fine." Willcock neglected any mention
of the auspices or location of this puppet show. Puppetry often
spread theatre to the outposts of civilization long before the actor,
and such puppet entertainment for the citizens of York before the
arrival of live actors reflects a typical pattern throughout the
American and Canadian frontier towns. Willcock's Diary also reveals
the visitation of a Learned Pig to York. Educated porkers might
hold little attraction for a modern audience, but such acts abounded
in the late eighteenth and early nineteenth centuries. The first such
performance in America occurred in Boston as recorded in the 12 March

12 Unpublished letter from T. G. Ridout to George Ridout dated
22 December 1815. The original is among The Ridout Papers in the
Toronto Public Library. See also "The Diary of Joseph Willcock"
(Unpublished) entry for 30 September 1800, "Mr. Russell read part of
Gulliver's Travels," and the entry for 12 October 1800, "Mr. Russell
read part of the 4th volume of Udolpho."

13 "The Diary of Joseph Willcock," 3 October 1800. The original
is available at the Toronto Public Library.

14 For a history of puppets in America see Paul McPharlin, Puppets
in America 1793 to Today (Detroit, 1936), and Paul McPharlin, The
Puppet Theatre in America: A History (New York, 1:49). For a history
of puppets in Quebec prior to 1800 see C. Masciotte, "Les marionettes
au Canada," Bulletin de recherches historique, XXVIII (Quebec, 1928),

15 Jesse Edgar Middleton, Toronto's 100 Years (Toronto, 1934),
p. 13. Hereinafter referred to as Toronto's 100 Years.
1789 diary entry of Dr. William Bentley: "I went to Boston. Upon my arrival and for a moments [sic] amusement I visited the Learned Pig and the exhibition greatly exceeded my expectations. It was taught to discover the cards, to assort the letters of words, and to bring numbers for any purpose."16 As late as the autumn of 1843, the Toronto Mirror reported that audiences thrilled to porcine addition, subtraction, multiplication, card tricks, and "powers of Orthography in the English tongue."17

York grew steadily after the turn of the century. Immigrants coming from Europe and America made their way to York for discussion with government officials on possible locations for settlement. Because the thick virgin forest made land clearing difficult, the town did not spread northward quickly, but rather spread along the shore of Lake Ontario.18 Front and King Streets extended farther eastward and westward as the years progressed. In 1803, the town established a market place of five and a half acres between Church and Jarvis Streets on the south side of King Street. Fifty years later, the St. Lawrence Hall and Market would stand on this site, and the townspeople would thrill to the music of Jenny Lind and others, but at the turn of the century the only amusement at this site consisted of the harassment of such evil doers confined to the pillory and the stocks,


17Toronto, Mirror, 4 August 1843.

18Middleton, Toronto's 100 Years, p. 7.
or the occasional public hanging.\(^{19}\) Also in 1803, work commenced on the construction of the first St. James Church whose organists, choirs, and soloists would play an active part in the musical history of nineteenth-century Toronto.\(^{20}\) Two years later the first official census for the town of York was 474 (119 men, 82 women, 29 children over 16, 189 children under 16 and 55 servants).\(^{21}\)

In the same year the first record of a dramatic performance appears in a letter from Maris L. Jarvis to her grandfather, the Rev. Samuel Peters, in which she related that on 11 February 1809, a group of "New York Comic gentry" performed the popular English eighteenth-century comedy by Sheridan, \textit{School for Scandal}.\(^{22}\) Newspapers and private journals of York and nearby towns fail to show any mention of a touring company of actors from New York city or New York state operating around Lake Ontario at this time.\(^{23}\) The only factual

\(^{19}\)Middleton, \textit{Toronto's 100 Years}, p. 8.

\(^{20}\)Middleton, \textit{Toronto's 100 Years}, p. 8.

\(^{21}\)Jesse Edgar Middleton, \textit{The Municipality of Toronto: A History}, I (Toronto, 1923), 96. "In the Toronto region the rural and urban population was only 1,154 of which 607 were minors."

\(^{22}\)As quoted in Firth, \textit{York, 1793-1815}, p. 274.

\(^{23}\)Newspapers for the towns of Cleveland, Detroit, Buffalo, Niagara, Rochester, Kingston, and Montreal were examined. Possibly this troupe related to the Ohio-Kentucky circuit established in Lexington under Luke Usher in the fall of 1808. John Bernard, then in Boston, refused Usher's invitation to join him in Kentucky, but Noble Luke Usher, who managed the theatre in Quebec City, may have heeded his father's call at this time. Later, Noble Luke Usher would manage the Ohio-Kentucky circuit himself. The senior Usher closed his Lexington theatre on 14 December 1808 and did not reopen until 15 April 1809. Perhaps this troupe of actors was en route from Quebec to Lexington and stopped in York to perform \textit{School for Scandal}. The \textit{Kentucky Gazette} of 18 December 1810 welcomed James Douglas "after an absence of eighteen months" which suggests that he numbered among the
information derived from the Jarvis' letter is that a performance took place on 11 February 1809. The existence of a touring route between New York and Little York at this early date can not be construed from this letter. Although theatres in New York city closed during January and February 1809, owing to the "unfavourable state of the weather," and many New York actors possibly took to the road, travelling to York by sleigh would have been hazardous if not impossible as the following account from 1803 suggests:

I cannot remember the many details of the difficulties attending the journey from New York to Little York, as Toronto was then called, which I have so often heard in conversation with the various members of the family. People then used to go up the Hudson River in a sloop and get ashore at Albany and then walk almost through a wilderness or get such lifts as chance threw in their way—all the way to Niagara (then called Newark) and around the head of Lake Ontario to Toronto. This, of course, was before the construction of the Erie Canal.


Maude Cawthra Brock, Past and Present (Toronto, 1924), p. 9, quotes Henry Cawthra regarding a trip made in 1803. For a description of a voyage from Albany to Niagara Falls made in 1807, see Christian Schultz, Travels on an Inland Voyage (New York, 1810), pp. 1-52.
Records exist to document Potter's activity over the next thirty years in such centres as New York, Boston, and Philadelphia as a ventriloquist. What was undoubtedly the first theatrical mishap in the history of theatre at York marred their opening performance, for the advertisement to their second public offering on 14 May 1810, guaranteed that the audience "need be under no apprehension of accidents by the future giving way of the Gallery, it having been secured under the direction of an obliging gentleman." Apparently Potter and Thompson had attempted to create a more theatrical environment in the tavern which housed their productions and the speed of their ardour had eclipsed good workmanship in the construction of the gallery.

Although itinerant players continued to visit the town, the appearance in 1810 of James Douglas provided the first documented record of a touring company of actors in York. With his newly recruited company from theatres in Montreal and Quebec City, Douglas offered York its first experience of an organized company. They did not travel any established theatrical circuit, however, but merely stopped off in the town enroute to Ohio and Kentucky. Douglas and his company offered York two evenings of theatre, concluding their short run.

26 York, Gazette, 5 May 1810.

engagement on 13 September.28 The company roster included James Douglas, William A. Turner and Sophia Turner, John and Mary Cipriani, Richard Jones and Kennedy.29 This group presented two productions in York in a manner consistent with the operations of various strolling companies appearing at this time throughout the American frontier. The format involved the establishment of temporary theatre quarters, generally in a tavern, the distribution of a few publicity notices around town, and the presentation of a dramatic programme consisting of a play, miscellaneous entr' acte entertainment and a farce.30 From a repertoire made up of popular Shakespearean tragedies and comedies such as Hamlet and As You Like It, eighteenth-century comedies and tragedies such as Sheridan's The Rivals, Home's Douglas, and Otway's Venice Preserv'd, and melodramas which appealed to audiences through spectacular effects and unexpected plot twists, these companies on the frontiers selected the main play for each evening's bill. Actors in the frontier theatre frequently performed in both play and afterpiece and occasionally doubled within a piece. A small company might employ so much doubling of roles that the appearance of the same

28York, Gazette, 12 September 1810. The Advertisement contains no reference to the location of the company, but notes that seats in the room used were divided only into front seats and back seats.

29These actors had just completed a season at John Mill's Theatre in Montreal. See Franklin Graham, Histrionic Montreal (Montreal, 1902), pp. 28-32. Hereinafter referred to as Montreal.

actor in so many patent disguises verged on the ridiculous. The production method utilized by the Douglas' troupe, or for that matter any troupe in the frontier theatre, came directly from the British provincial theatres of the eighteenth and nineteenth centuries, as indeed did many of the actors themselves, and is known today as the "stock system." 31

Casting, the assignment of roles to actors, in such troupes followed a procedure known as "lines of business." Under this system an actor portrayed the same type of character in almost every play. Although the contemporary newspapers do not document the lines chosen by the members of Douglas' company, examination of the roles they portrayed in York and subsequently in Kentucky and Ohio suggests three distinguishable ranks. 32 The first rank included the leading man of the company, Kennedy, whose first name escapes mention in extant records, and the leading lady, Sophia Turner. James Douglas, Richard Jones and John Cipriani played secondary roles and comprised the second rank. The walking lady and walking gentlemen parts, tertiary roles in both comedy and tragedy, fell to Mary Cipriani and William Turner, players of the third rank. In such a small company, townspeople, hired for the occasion, probably filled the utility roles, the fourth rank of players in more established companies.

31 For additional material on theatre practices of the eighteenth and nineteenth centuries see Barnard Hewitt, Theatre U. S. A., 1668-1957 (New York, 1959).

On its second and last evening, the company performed the main play, *Douglas*, followed by an afterpiece, *The Village Lawyer*, and in addition, interspersed singing, dancing, and recitations. The format of two plays and entr'acte followed in York typified the standard bill for the period. During his Kentucky management Douglas produced forty-three plays and afterpieces in Lexington on twenty-one evenings between 26 January and 3 August 1811. Companies at this time typically maintained large repertoires, facilitated first, by the "lines of business" method of casting which encouraged a traditional presentation of all plays; secondly, by the selection of a stock repertoire of plays used by all companies at the time and accordingly familiar to all actors; and, thirdly, by the use of scenery as traditional as the production and the plays themselves. Although the actors of a particular company might not have performed together previously, the addition of a play to the repertoire required minimal rehearsal time, because the actors would have undoubtedly performed the piece previously in other companies. Mounting a new production in the frontier theatre was an equally facilitous procedure since early travelling companies attempted to provide only minimal scenery. A platform with or without backdrops or wings, a few benches and chairs for the audience, and a little illumination sufficed in many instances. When actual scenic investiture appeared on the frontier stages, the demands of the conventionalized drama did not extend to the individuality of modern settings. Reminiscing about the past, a reviewer in Toronto years later noted "a travelling company that made

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one scene answer all purposes. It was the inside of a dwelling, and
the removal of culinary utensils with the substitution of a great arm
chair and banner waving aloft, transformed it at once from the humble
cottager's kitchen to a proud baron's hall, while other changes made
it anything the manager pleased.34 Backdrops alone often comprised
the scenic equipment of a company. More affluent companies carried
wing pieces, either generalized to suit any of their backcloths or
painted especially to match each drop.35 Its potential adaptability
to any stage or platform made the wing and drop set a characteristic
phenomenon of the frontier theatre long after the box set had
challenged its hold on the stages of more established theatrical
centres.

The Douglas' Company probably operated with minimal scenery when
they appeared at York. Managers owned the sets painted for them.36
At the beginning of his first recorded managerial attempt, Douglas

34Toronto, Daily Leader, 24 April 1854.

35Noah Ludlow described the scenic equipage of Samuel Drake's
company when they set out for Kentucky in 1815: "The stage adjuncts
consisted of but six scenes, a wood, street, parlor, kitchen, palace,
and garden. The wings, or side pieces, consisted of three of a side,
... to present, when required, an outdoor view adapted to correspond
with garden or street; an in-door view, to suit parlor or palace; with
a third, to match the kitchen. The proscenium was a painted drapery,
made so as to be expanded or contracted to suit the dimensions of the
places occupied by our performances. These and a neat drop curtain,
and green baize carpet, constituted our stage facilities. The scenery
could be put in place, or taken down and packed, in two or three hours."
Hereinafter referred to as Dramatic Life.

36Bernheim, Business, p. 10.

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probably listed little scenery among his assets. Founded only a short time previously in Montreal, the company could not have built up even basic scenes for their performances in York, although Douglas numbered a scene painter in his company ranks who might have painted one or two drops en route to, or in, Toronto.

The scenic deficiencies of the early acting troupes in the frontier undoubtedly mirrored the talents and numbers of the actors themselves. For the most part, their careers passed entirely in theatres outside the great theatrical centres of New York and Philadelphia. James Douglas, the manager of this troupe visiting York in 1810, also managed the Lexington theatre for Luke Usher, but little is known of him exclusive of his appearances in Montreal and Kentucky. Douglas managed for Usher until November 1811 when Noble Luke Usher arrived with his wife from Quebec and assumed the management of that company.

Fellow actors with Douglas in Montreal as members of John Mill's company, William and Sophia Turner had arrived in America in 1807

Possibly, Douglas purchased some used sets from his former manager in Montreal, but no evidence exists to prove this contention. Mills moved the remainder of his company from Montreal to Quebec City in the fall of 1810. See Graham, Montreal, pp. 28-29.

Noah Ludlow credits Douglas as Douglass and notes that "Mr. Douglass . . . was, I believe, a son of David Douglass, one of the early managers of the Drama in America." Insufficient evidence remains to document Ludlow's ascription of paternity. Ludlow, Dramatic Life, p. 81.

Douglas remained with Usher's company for a short time until dissatisfaction with Usher's pay scale induced him to join Drake's company. He remained with Drake until his death at Vincennes, Indiana, in 1820. Ludlow, pp. 81, 192.
from the English provinces. "Ladylike in her deportment on the stage, and . . . [showing] great professional culture,"\(^{40}\) Sophia Turner (from the Theatres Royal, Bath and Bristol) had debuted as Angela in The Castle Spectre on 21 September 1807 at the Park Theatre in New York.\(^{41}\)

With the Ciprianis, the Turners attempted to establish a theatrical circuit out of Cincinnati, Ohio, after leaving Douglas in Kentucky. The Turners pioneered theatre in Pittsburgh, Cincinnati, St. Louis and many other towns in the West.\(^{42}\) Finally settling in Philadelphia, Sophia Turner acted there until her retirement in the 1850's, although her husband, whose "individual merit was said to be in cooking canvas-back ducks,"\(^{43}\) had made his farewell to the theatre and operated a galzicer's shop with his son in Philadelphia.

With the Turners and Douglas in Montreal also, John Cipriani had gone to that city after a starring engagement there by John Bernard, one of the early English actors to star in America. Bernard had recruited the multiple talents of Cipriani, a pantomimist, ballet master and clown, from the Sadler's Wells Theatre in 1806 to augment

\(^{40}\)Graham, Montreal, p. 28.

\(^{41}\)Odell, Annals, II, 293, 309.


\(^{43}\)Graham, Montreal, p. 28.
his company in Boston. The arrival of Cipriani and his wife, Mary, in Montreal immediately after Bernard's visit there demonstrates the interrelations among most of the early companies on the frontier.

Acting with many frontier companies after he left Douglas, Richard Jones served as both scene designer and actor in the troupe which visited Toronto and later under Usher in Kentucky as well. Following his departure from Kentucky, Jones wandered throughout the West and South working as a scene painter/actor at various locales. Like Jones, Kennedy soon left Usher's company in Kentucky and toured throughout the South before returning to Montreal in 1818, accompanied by H. A. Williams, another actor who left Usher at the same time. During their season in Montreal, John Bernard again appeared as a visiting star. Tracing the careers of these actors, major in the history of theatre in Toronto, although minor in a consideration of


45 Jones left Usher because of his failure to pay a fair wage and because Noble Luke played the same line as Jones did. As late as 1835, Ludlow included Jones in his company at Mobile, Alabama. Hill, *Kentucky*, p. 76, and Ludlow, p. 434.

46 Three names appear with the Douglas troupe in Kentucky that did not appear in the one advertisement extant at York: Williams, Mrs. Richard Jones, and Mary Cipriani, daughter of Mr. and Mrs. Cipriani. Whether or not any of these people appeared in York is unknown.

theatre in nineteenth-century America, demonstrates the frequency with which actors changed managerial allegiance. The touring companies on the frontier were in a continual state of flux and disarray, and companies performing in York reflect this state.

When actors dissociated from their manager they often took to the road in an effort to scrape out a meagre existence until fortune, in the guise of another manager smiled on them again. Most likely, such wandering actors stopped at O'Keefe's Assembly Room on 25 May 1812 to provide the evening of entertainment announced in the final extant notice of theatrical activity at York prior to the War of 1812. The notice omits precise details of what transpired on that evening, but probably one or two itinerant actors provided a series of songs and recitations for public amusement.

News of the declaration of the War of 1812 reached York on 27 June 1812, one month after this quasi-dramatic evening. The removal of the British regulars, the inflation which gripped the Canadas, and the occupation of York by American troops probably created a void of theatrical activity until the declaration of a peace settlement on 15 February 1815, and the slow reestablishment of regular life in the town and the surrounding country. Army troops

48 Strolling companies on the American frontier continually changed personnel, and, while making their way from one company to another, actors stopped at various towns along the way to give an evening's amusement to help finance the trip. The opening chapters of Sol Smith's book give a contemporary account of such activities.

49 York, Gazette, 23 May 1812.

50 For an account of the war see Gerald M. Craig, Upper Canada: The Formative Years, 1784-1841 (Toronto, 1963), pp. 66ff. Hereinafter referred to as Upper Canada. Not only Toronto suffered theatrically

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had ravished or destroyed settlements on both sides of the border along the Great Lakes circuit. Five years after the war, "Upper Canada was a string of poverty-stricken settlements," unable to support touring companies of actors.

In the absence of professional actors, a group of amateurs produced "Home's celebrated tragedy of Douglas; with the much admired farce Love-a-la-mode" on Tuesday, 3 November 1818. They performed under the sponsorship of the York Garrison. During the following summer, Biven, whose first name does not appear in available sources, graced the York stage with his appearance in The Village Lawyer and other farces on Friday, 9 July 1819. Biven had performed previously in England and New York, but whether he had the support of a professional company or York's resident amateurs received no mention in the newspaper. The performance took the form of a benefit for Biven, suggesting that this evening culminated a series of productions. Newspapers and other contemporary records provide no further instances of theatrical activity in the town of York between 1814 and 1824.

The aftermath of the war effected rapid change on the town of York, reflected statistically by the burgeoning population which

as a result of the war: "The War of 1812-1814 had a decided effect on the theatre in Montreal. During the war and the years immediately after, theatrical fare was almost totally lacking." Conroy, "Theatre in Montreal", p. 39.

51Middleton, Toronto's 100 Years, p. 70.
52York, Gazette, 29 October 1818.
53York, Upper Canada Gazette, 8 July 1819.
54Odell, Annals, III, 33, 66, 76, 81.
increased from 720 in 1816 to 9,252 in 1834, and philosophically by the growing subservience of a land-based to a commercial economy. Toronto began in the nineteenth century as a typical agrarian village feeding the surrounding countryside, but ended the century as the Canadian city controlling the major resources of the North and West. All claiming greater age and respectability, Montreal, Kingston and Niagara fought to impede the evolution of "Little York" from Hogtown to the financial capital of Canada, but Toronto's supremacy in the development of the Prairies and British Columbia, and in the control of mining activities in the Canadian Shield, in Northern Ontario and Quebec, ensured the domination of the Ontario metropolis in years to follow. The agrarian philosophy yielded to commercialism as immigrants, factories, artisans, commerce, and a growing civil service began to settle in the Toronto region. As an agrarian community, the citizens of York possessed little individual wealth, but with the emergence of Toronto as a commercial centre and with increased immigration, a strong middle class evolved.

Theatre did not secure a strong foothold in Toronto until the establishment of this middle class, for from its ranks the theatres


57 A name still applied to Toronto; its origin sprung from the practice of York inhabitants of letting their pigs wander free in the streets. "In Toronto even cows and pigs are occasionally seen running loose about the town contrary to law," wrote Henry Christmas in 1849. Edwin C. Guillet, Toronto: From Trading Post to Great City (Toronto, 1924), p. 48. Hereinafter referred to as Trading Post.
drew an audience. Records of sporadic theatrical activity spot the years after 1815, but no strong theatrical tradition appeared until the evolution of a strong middle class emerged in the decade of the 1840's, after the incorporation of the new city of Toronto. The scattered instances of theatrical activity at York between 1793 and 1824, gleaned from newspapers, diaries, and letters demonstrate the infrequency of performances at York.\textsuperscript{58} Actors came once, never to return again.

\textsuperscript{58}Robert Gourlay, \textit{A Statistical Account of Upper Canada} (York, 1822), I, 250, wrote in regard to Upper Canada that "the country is too young for regular theatrical entertainments and those delicacies and refinements which are the usual attendants of wealth. Dissipation, with her fascinating train of expenses and vices, has made but little progress on the shores of the lakes."
Not until after 1824 did professional companies visit York on a fairly regular basis. This burst of theatrical activity accompanies the opening of the Erie Canal in 1825,\(^1\) which guaranteed easy passage from New York city and Albany to the Great Lakes and brought increased commerce and immigration to the lower Great Lakes region. Buffalo and Rochester, New York, developed quickly. Even while York remained essentially an agrarian village, these other cities began showing signs of becoming commercial centres. Buffalo and Rochester possessed permanent theatre buildings by 1825, although neither centre had a population large enough to support a company year round.\(^2\) Accordingly troupes of actors from Buffalo and Rochester performed at various stops around the Great Lakes during the off-season. Examination of the careers of the majority of the professionals acting in Upper Canada during the latter half of the 1820's, reveals that they performed first at Albany before moving into the Great Lakes region, where they travelled a circuit encompassing Oswego, Rochester, Buffalo,

\(^1\) Although the Erie Canal did not open in its completed form until 1825, passage from Albany to Oswego, New York, occurred by 1824.

Niagara, York, Kingston, and Montreal. During this period York did not constitute a good theatrical risk because of bawdy and uncouth audiences, makeshift and poorly situated theatres, and hostile clergy and press. Economic necessity alone impelled the managers from Buffalo and Rochester to include York on their circuit since no town in the Great Lakes region at this time could support a theatre year round.

The first group of Albany performers to arrive in York came under the management of A. Archbold on 30 September 1824 and remained until 22 October at Phair's Assembly Room. The company register included Archbold, Charles S. Talbot, their wives, John Gibbs Gilbert, Henry Trowbridge, William Davis, and Miss Allen. The Archboulds, the Talbots, and Gilbert had performed together in Albany at the New Constitution Theatre during the season of 1822-1823. All the members of this company remained in the Great Lakes region, and supplied the nucleus of each major company in the area for the next five or six years. All of them returned at some time to York after this initial performance, and all can claim paramount importance in the early theatre of the Lakes Ontario and Erie region.

Time has denied them their due in the theatrical annals of our own day. Few available records document the careers of Archbold and his wife after leaving York. A. Archbold, assisted by his wife,

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3 York, Weekly Register, 30 September 1824.

managed a theatre in Buffalo and another theatre in Cleveland.\(^5\) Born in Ireland, the Talbots arrived in America in the early 1820's. After working together throughout the Great Lakes region, they separated in the last years of the decade. Talbot suffered from chronic alcoholism, which undoubtedly precipitated the separation. Unable to find employment locally, he migrated to the southern states where he died. Accompanied by her children, Mrs. Talbot moved east, where she acted in New York city, Washington, and other centres on the Atlantic seaboard. Following Talbot's death, she remarried to an actor, Charles Page, and died in Philadelphia in 1838.\(^6\) Also born in Ireland, William Davis managed and acted throughout the southern and western frontiers of the United States. He died in the City Hospital, St. Louis, Missouri on 1 July 1868.\(^7\)

According to contemporary accounts, another member of the company, Henry Trowbridge, a native American exhibited great breadth of character in his portrayal of comic old man roles. During much of his career he managed acting troupes in the Great Lakes region with John G. Gilbert. Before his death in Cincinnati in 1838, he conducted with Gilbert the first dramatic troupe to the further reaches of New

\(^5\)Archbold assumed the title of manager of the Western Theatre when he appeared in Buffalo in 1828. See the unpublished dissertation (State University of Iowa, 1953) by Gerhard Walter Gaiser, "The History of the Cleveland Theatre from the Beginning to 1854," p. 324. Hereinafter referred to as "Cleveland".


\(^7\)Brown, American, pp. 93-94.
England. John Gibbs Gilbert was born in Boston in 1809, and acquired his acting training in the Great Lakes region. He debuted in Boston on 28 November 1828 as Jaffier in Venice Preserv'd at the Tremont Theatre. After the death of his partner, Henry Trowbridge, Gilbert forsook the western circuits, making his New York debut in June 1839 at the Bowery Theatre as Sir Edward Mortimer, a melodramatic villain, in The Iron Chest. In May 1847, he crossed the Atlantic to appear at the Princess Theatre, London. Returning to the United States the following year, Gilbert worked at the Park Theatre until its destruction by fire in December 1848. He appeared in Philadelphia at the Chestnut Theatre on 3 March 1851, and between 1861 and 1888 he returned to New York as acting manager at Wallack's Theatre. Gilbert's wife, prior to her marriage, appeared professionally as Miss Allen. She was eighteen when she first appeared at York, and married Gilbert a few years later. Her career naturally reflected that of her husband: debut in Boston at the Tremont Theatre in Of Age Tomorrow; first appearance in New York at the Bowery Theatre in 1841; visit to London in May 1847, and debut there in the farce Forty and Fifty; debut in Philadelphia at the Chestnut on 3 March 1851. She died in New York on 27 April 1866. After her death Gilbert married Sarah H. Gavett of Boston. Gilbert died on 14 June 1889 at the age of seventy-nine, one month after the failure of Wallack's Theatre.


The diversified backgrounds and careers of this company demonstrates the three categories of actors who appeared in the frontier theatre. The entrepreneur actor sought the manager's role, and owing to lack of sufficient capital to establish a theatre in the great eastern centres, looked to the frontier cities and towns as a source of revenue. Archbold, the Talbots, Davis, Trowbridge and Gilbert all attempted the manager's role in various centres in the south and west. The second category included the genuinely talented actor, who for personal reasons, decided against or had postponed attempting a career in New York. The young and inexperienced, such as Gilbert and Miss Allen for example, served their apprenticeships in the frontier theatre before becoming established in New York and the other eastern theatrical centres. On the other hand, others like Mrs. Talbot, whose husband lacked the necessary ability and stamina for a career in New York, chose the frontier temporarily or permanently, where the inferior member of the family could find employment on the stage. Finally, the frontier provided stages for actors who lacked the talent and ability to obtain, and maintain, positions in the East, such as Charles Talbot. Frontier outposts such as Toronto offered their limited wealth to the enterprising manager, provided a training school for the young talented actor, and permitted the inferior actor an opportunity to exercise his craft.

The plays which these unevenly talented and trained companies presented to York reflected the dramatic fare of New York and the major eastern centres. Notices published in York newspapers provide a sampling of Archbold's repertoire: Richard the Third, a Restoration tragedy, Venice Preserv'd, and an eighteenth-century comedy, The
Rivals. In addition, more recent plays acquired permanent positions in the frontier theatre such as, Home's romantic tragedy, Douglas, the romantic melodrama, Pizarro, translated from the German of Kotzebue, and the anonymous musical piece, The Benevolent Tar. Miscellaneous songs and recitations separated these plays from the afterpieces on each evening's bill. Among their comic afterpieces the company included Nature and Philosophy, The Spoiled Child, The Day After the Wedding, and The Irishman in London for presentation in York. These same plays appeared again and again in the repertoires of every company to appear in Toronto, as they did throughout the frontier theatre.

The American theatre of this time emulated the practices and repertoires current in the English provinces. The expense and inconvenience of travel necessarily kept the company as well as the scenic investiture small and simple. The same players doubled in the main play of the evening, the afterpiece and the entr' acte entertainment as well. They drew their repertoire from Shakespearian and other pre-Commonwealth plays, Restoration and Augustan works, and from the contemporary drama. Much of the latter consisted of romantic or domestic melodramas. Translations of Kotzebue's melodrama achieved wide popularity, and versions of his Pizarro and The Stranger remained in the repertoire throughout the nineteenth century. In the late eighteenth century, Matthew Gregory Lewis' Castle Spectre began a vogue for Gothic melodrama which lasted throughout this period. Writing over two hundred plays between the 1820's and the 1870's, Englishman John Baldwin Buckstone achieved wide favour for domestic
melodramas. A repertoire of English plays presented by primarily American actors became the standard pattern in York.

The first of Archbold's troupe to return to York as managers, the Talbot's opened at Schofield's Tavern in December of 1824 with a small company composed of Talbot, William C. Forbes, their wives, and Pemberton. Their engagement was not successful and the company disbanded. Pemberton, who had made his debut in New York the previous summer as a leading tragedian to mixed reviews, remained in York to "exercise his Improvisational Power" on the topic of "The Contemplated University of Upper Canada," while the Talbots and Forbes made their way around the lakes to Buffalo, New York. By the fall of the next year, they had left Buffalo for Montreal where the Talbots joined Blanchard's Circus and the Forbes found employment at the Theatre Royal. Their careers during this one year period evidence the rapidity with which actors joined and left the various companies operating around the Great Lakes at this time.

10 William C. Forbes "made his debut in New York, August 10, 1835 at the Park Theatre, as St. Pierre, in 'The Wife.' First appeared in Philadelphia, September 2, 1835, at the Walnut as William Tell. In 1852, he was manager of the Providence, R. I., Theatre. Died in Williamsburgh, R. I.; April 14, 1868 aged sixty-one years. Fannie Marie Gee, afterwards Mrs. Forbes, made her debut on the London Stage in 1859, at the Haymarket Theatre. Died in New York, July 18, 1865." Brown, American, p. 129

11 York, Weekly Register, 9 December 1824.

12 For a discussion of his New York career see Odell, Annals, III, 125 ff.

13 York, Upper Canada Gazette, 10 March 1825.

During the Christmas season of 1824 while Talbot performed professionally in York, family theatricals held the boards at Spadina House, the family home of the Baldwins. The juvenile members of the Baldwin family, aided by several of their cousins, presented an elaborate family entertainment on Christmas Eve and Christmas day. The performances consisted of the tragedy of *The Revenge* with the comic afterpiece of *Bombastes Furioso* on 24 December and Goldsmith's popular comedy *She Stoops to Conquer* with a repeat of *Bombastes Furioso* on Christmas day. This endeavour in family theatricals recalls images of Victorian family life in England where such entertainments were common among the upper classes. Since the professional theatre drew its patronage mainly from the growing middle class such family theatricals did not measurably hurt Talbot's business, but the company may have suffered by the arrival of Glaus in York on 19 February 1825. Glaus entertained the York populace with a five-part presentation consisting of puppetry, acrobatics, and

15 The Baldwin family provided many of the leaders of the nineteenth century in Canada. William W. Baldwin, the builder of Spadina House, combined the practices of medicine and law with the leadership of the Reform Movement between 1824-1830 in the Legislative Assembly of Upper Canada. His son, Maurice, became the Anglican Bishop of Huron, and another son, Robert, who performed in all three productions at the Spadina House, became the Premier of Upper Canada, 1842-1843, 1848, and 1851. A grandson, Frederick Baldwin, a scientist by profession, became the first British subject to fly an airplane.

16 Handwritten Programme in The Baldwin Papers now owned by the Toronto Public Library.

17 Not just the Baldwins but others in Toronto also enjoyed family theatricals: "There were 'Readings,' 'Musicales,' and private theatricals at Hazelburn, S. P. Jarvis' house." Guillet, *Trading Post*, p. 436.

songs. Such incipient vaudeville reflects a type of entertainment popular at the time which may have repeatedly hurt attendance at the theatre.

In the same variety vein the next extant notice of entertainment comes from the 6 October 1825 issue of the Upper Canada Gazette which advertises that Taylor, a ventriloquist who had spent the previous season at the New Market Theatre, Montreal, would entertain that evening by exercising "the most extraordinary inflections of the Human voice." 19

Later in the same year, December, Gilbert, Davis, and Trowbridge now co-managers of "the Theatre, Rochester," set up a temporary theatre at Frank's Tavern. 20 Charles Fothergill, editor of the Upper Canada Gazette noted the improvement of the actors as a whole on this their second visit, and particularly that of Mr. and Mrs. John Gibbs

19 York, Upper Canada Gazette, 6 October 1825.

20 York, Colonial Advocate, 29 December 1825. Writing some fifty years later, Scadding, gives an account of a performance he witnessed at Frank's Tavern: "The dramatic appliances and accessories at Frank's were of the humblest kind. The dimensions of the stage must have been very limited; the ceiling of the whole room, we know, was low. As for the orchestra—in those days the principal instrumental artist of the town was Mr. Maxwell, who, well-remembered for his quiet manner, for his homely sk'll on the violin, was generally to be seen and heard often alone, but sometimes with an associate or two, . . . each scene, as the bell rang and the baize drew up, was invested with a magical glamour, similar in kind, if not equal in degree, to that which, in the days of our grandfathers, ere yet the modern passion for real knowledge had been awakened, fascinated the young Londoner at Drury Lane." Henry Scadding, Toronto of Old (Toronto, 1873), pp. 110-111. The York, Colonial Advocate, 29 December 1825, adds that during Davis' stay the room in Frank's Tavern had an "inscription 'VELUTI IN SPECULUM' gilded above the stage's green curtain."
Gilbert, the former Miss Allen of the Archbold troupe. With this group came Sol Smith and his wife, Martha. Although Sol claimed in Theatrical Management in the West and South to be co-manager of the group with Davis, Fothergill's review ignored him totally. However, his wife received commendations for her many talents, particularly her voice. The Devil's Bridge, most successful of the pieces performed by the group, provided Martha Smith the opportunity of demonstrating her voice on 5 January 1826 and again for her benefit on 19 January. Playing a "breeches role," Mrs. Smith sang the male lead in this operetta.

Inclement winter weather did nothing to enhance the prosperity of the season. Navigation had closed owing to the freezing of Toronto harbor and since "to remove his Company and effects, by land, would be attended with an expense two [sic] enormous to be thought of," Davis threw himself "on the generosity of a British Public, which has been seldom appealed to in vain." The British public responded, and, on 26 December 1825, "the house was literally crammed; Gentlemen and Ladies of rank and fashion, peers, parliament men, placemen, cabinet ministers, and other ministers: all had agreed to save the reputation

21 York, Upper Canada Gazette, 29 December 1825.

22 "My wife and myself withdrew from the company of Williams and proceeded to Rochester, where we had been invited by the manager... We next went into Upper Canada, where I took an interest of one half in the management of a temporary theatre, and lost what little I had scraped together during the summer." Solomon Franklin Smith, Theatrical Management in the South and West (New York, 1868), pp. 40-43. Hereinafter referred to as Theatrical Management.

23 York, Colonial Advocate, 5, 19 January 1826.

24 York, Colonial Advocate, 29 December 1825.
of the capital from the stigma of sending a meritorious company of comedians 'empty away.'" The next performance on 29 December of The Miller and His Men also enjoyed a good house which included "His Excellency's eldest son."

After these two nights of good houses, including the gentry in large numbers for the first time, parties and dances in honor of New Year's Eve diverted public attention from the theatre. The actors intended to cancel the performance on 31 December; however, those few gathered for the show insisted that a performance be given. After a delay of several hours someone in the sparse house called for "Yankee Doodle" to be sung by the actors, and Captain Matthews, member of Parliament for Middlesex, in a joking mood, perhaps augmented by alcohol, demanded that the audience rise and remove their hats. Minor scuffles ensued, and as a result of his action, a Select Committee appointed by the House of Assembly forced the retirement of Captain Matthews from the British army without pension despite his twenty-seven years of service.

The Davis troupe continued their stay in York until mid-January performing three times a week. No theatrical companies tested the

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25 York, Colonial Advocate, 29 December 1825. Henry Scadding, the pastor of Trinity Church, attended this performance and others. Scadding, p. 50.

26 York, Colonial Advocate, 29 December 1825. This probably refers to the son of Sir Peregrine Maitland, Lieutenant-Governor of Upper Canada between 1818 and 1828. See Smith, p. 41, for the managements' attempt to persuade Sir Maitland to attend the theatre.

27 The Upper Canada House of Assembly Journal (York, 1827), Appendix P.
York appetite for drama again until the following autumn, although para-theatrical activity arrived in relative abundance. The summer of 1826 witnessed the first recorded appearance of a menagerie, followed almost immediately by an equestrian show. These two types of entertainment, the menagerie and the equestrian show, travelled separately throughout the United States and Canada during the second quarter of the eighteenth century, generally favoured by vast audiences. Near mid-century a trend began which would eventually unite the menagerie of exotic animals and the equestrian show to form the modern circus. The Grand Menagerie of Living Animals, the first recorded menagerie to visit York, did not exhibit an impressive array of animals by modern standards: a zebra, a camel, a "Mediterranean [sic] Poney," and two African emus. The concept of such an exhibit did not develop until the 1820's and the Grand Menagerie could be termed a pioneer in this field of entertainment. The city zoo did not appear in America until the late nineteenth and early twentieth century. Alderman Harry Piper of Toronto first attempted to establish Zoological Gardens for Toronto in the early eighteen seventies and finally by the eighties he had established them at the north-west corner of York and Front Streets on a lot previously used by travelling

28York, United Empire Loyalist, 22 July 1826. Guillet, Trading Post, p. 425, states that "the earliest stopping-place in York for itinerant menageries was a large open space on the west side of Yonge Street north of Lot (Queen) Street. The Sun Tavern (Elliott's) was located at the northwest corner of the intersection, and to the northward of that building numerous menageries pitched their tents in the eighteen twenties." There remain only two references to menageries in the 1820's in the extant newspapers, and they displayed at Mr. Snider's Inn and at the Steamboat Hotel.
The mass of the people lacked access to picture books, especially accurate ones, or coloured picture books, in the early nineteenth century, and the opportunity of seeing a live camel or zebra enjoyed an innate exoticism denied to the present age.

The equestrian show, occasionally billed then as a Circus, offered a range of entertainment including feats of horsemanship, acrobatics, and dramatics. In 1826, their production method while on tour consisted of setting up a circular canvas wall six or seven feet high on a vacant lot. Benches in semi-circular tiers faced a platform stage placed against this canvas wall. The performance utilized both the stage and the central arena area between the benches and platform. Blanchard's Royal Circus, an equestrian show from Quebec City, arrived in York on 7 August 1826, and probably performed in a temporary arena as described above. George Blanchard, the manager and owner, entered the entertainment field as an actor in his father's troupe which had toured the Great Lakes region beginning in 1820. History credits his father, William Blanchard, Senior, with the first

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29 Harry Piper's Zoo had several homes during the 1870's. See Guillet, Trading Post, p. 410, and Angus MacMurchy and T. A. Reed, Our Royal Town of York (Toronto, 1929), pp. 21, 29.

30 Vail, Early American Circus, pp. 76-92. The citizens of York probably viewed this method of staging on this occasion only. In 1826, Howes and Turner's Circus became the first circus to tour under a full top canvas, and within the next few years almost all travelling circuses converted from the canvas sided enclosures to full tops.

31 York, United Empire Loyalist, 5, 12 August 1826. With Blanchard came William Jones. Jones, billed as the Canadian Clown, died in 1823 at Chillicothe, Ohio, where he broke his neck attempting a backward somersault.
theatrical performance in Cleveland, Ohio, on 23 May 1820. Since autumn of 1824, the younger Blanchard had wintered his company at Quebec City and toured during the summer months through the Canadas, up-state New York, and Ohio. He continued this pattern until he left the Great Lakes region to establish his company at Blanchard's Amphitheatre, Chatham Street, New York, on 18 January 1830.

In October 1826, Emanuel Judah, son of the American playwright, Samuel Judah, brought a company of actors, composed of himself, his wife Sophia, their daughter, Sophia, Mrs. Carnes, Frankland, W. R. Hart, William Kent, and the danseuse, Mrs. Brundage, to York for

34 Odell, Annals, III, 469-470, 479.
36 The Judahs performed throughout the Great Lakes region starting in 1822 in Albany with the Archbolds, the Talbots, and Biven. They left the region at the start of the 1830's and opened in New York at the Chatham Street Theatre in 1832. Their tours took them to New Orleans and Havana. While travelling to Galveston, Texas, Emanuel Judah accidentally drowned in 1839. Mrs. Judah continued her career and became famous as a star in the California theatres. Her farewell appearance occurred in California as Widow Green in Love Chase on 26 February 1861, and she died in retirement at New York on 9 November 1865. Brown, American, p. 199, Phelps, Players, pp. 55-56, 59, 125, 128, 137, Francis C. Wemyss, Chronology of the American Stage from 1752 to 1852 (New York, 1968), p. 82, and Hye Bossin, Stars of David (Toronto, 1957), pp. 7-13.
38 Born in Edinburgh, Scotland, on 17 April 1811, William Kent made his debut at the Arch Street Theatre in Philadelphia in 1828 as a dancer. He married Elizabeth Eberle, a member of Ludlow's company,
a two-week engagement following seasons at Montreal and Kingston. The extant newspapers provide no reviews or clues to the financial success or artistic merit of the troupe. Between Judah's visit in the autumn of 1826 and the spring of 1828, no further records of dramatic activity in York remain except for such para-theatrical events as a musical concert by Master Dixon, a Papyrotmia or Gallery of Paper Cuttings, and a presentation of the Adelphi by Terrence in Latin performed by students at the Royal Grammar School as part of their examinations.

Following his first visit to York, Archbold had assumed the managerial role with the Buffalo theatre. He returned to York with his company for a season between 12 April and 13 June 1828. The actors who accompanied the Archbolds on their second visit included the Talbots, Dryer, John E. T. C. Vaughan and his daughter, William Davis, and Frankland. The Talbots and William Davis had been and the two of them centered their careers in the American West.

Brown, American, p. 206, and William B. Carson, Managers in Distress (St. Louis, 1949), p. 73.


York, United Empire Loyalist, 11 November 1826.

York, United Empire Loyalist, 28 November 1827.

York, United Empire Loyalist, 23 February 1828.

"Buffalo was also a good theatre town, and it was here that Archbold established his Western Theatre in 1828." Firth, York, 1815-1834, p. 310.

No primary source could be located to suggest where this company performed. Guillet reveals that "York's next theatre, a frame building on the north side of Colborne Street west of the Market, was a workshop the upper storey of which was altered in 1829 to suit the
members of Archbold's company in 1824 and both had returned to York previously under their own separate managements. Frankland could claim the most recent appearance in York as a member of Judah's company of 1826.

An unfortunate incident which would have many repercussions on the theatrical life of York marred this group's engagement. Charles French, a printer by trade, accosted and murdered a certain laborer named Edward Nowlan after both had witnessed the production on 4 June. French drank heavily before, during and after the performance and at some point in the evening Nowlan had threatened his life. After the performance, as Nowlan walked down King Street, French pulled a gun and shot the former through the chest. Regrettably as this incident remains, newspaper accounts of the murder and the trial provide further insight into the frontier theatre at York. Drinking during the performances constituted the normal procedure and, indeed, many of the audience arrived intoxicated. William Lyon MacKenzie, editor of the Colonial Advocate and former employer of Charles French, stated

purpose of dramatic entertainment. A local amateur club produced several plays there. This theatre was long remembered by many people as the place where Charles French murdered a man named Nolan in the autumn of 1829. French was an apprentice in William Lyon MacKenzie's printing office, and the Reform leader tried his best to secure a reprieve for him, but without success. The murder and subsequent execution quickly wrote finis to the activities of the Colborne Street Theatre." However, this account is open to doubt. French murdered Nowlan in the late Spring of 1828 not the fall of 1829, and, although he had worked as an apprentice for Mackenzie, French had left that position. Also, the only street mentioned in the accounts of the murder was King Street. See Guillet, Trading Post, p. 423.

that the "company of theatrical performers, now in York, profess to open their house at seven in the night, but seldom or never begin until 9 or 10--thereby introducing irregular havits among our youths," and notes further that the lack of proper police supervision of the streets and taverns in the area of the theatre had created in this area of York "hotbeds of vice and infamy." The editor of the Rochester Al um described similar drawbacks to the theatre in his city.

Following French's execution on 20 October 1828, theatre suffered a five year hiatus. The para-theatrical activity which continued unabated included such side show attractions as the wax figure exhibition of Bradley, the Yorkshire Giant; "Esby, the Perth murderer's skin;" the fattest heifer in Upper Canada; a

46York, Colonial Advocate, 28 June 1828.

47Rochester, Album, 8 January 1828, reported that inhabitants "within gun-shot of the theatre have been compelled to hear till midnight or after, reiterated peals of hooting, howling, shouting, shrieking, and almost every other unseemly noise." See also the unpublished dissertation (State University of Iowa, 1953) by Helen Langworthy, "The Theatre in the Frontier Cities of Lexington, Kentucky and Cincinnati, Ohio," which includes in an appendix the "Rules and Regulations of the Cincinnati Theatre" dated at the Cincinnati Theatre, Columbia Street, 1 May 1830. The first rule states that "Gentlemen will be particular in not disturbing the audience by loud talking in the Bar Room: nor by personal altercations in any part of the house."

48The hanging of Charles French and another prisoner attracted an estimated crowd of ten thousand people. The population of York in 1828 only numbered slightly over two thousand.

49York, Upper Canada Gazette and United Empire Loyalist, 19 August 1828.

50York, Colonial Advocate, 11 November 1830.

51York, Patriot, 7 June 1833.
"Grand Panoramic View of Bytown," eighty-two feet long by eight and a half feet high, painted by W. S. Hunter; and the elephant Columbus, a member of the New York Menagerie of Living Animals. This quintenary period also witnessed the formation, under J. Parker, of the York Circus which based its operations in York and attempted to fill the void left in the Great Lakes area by the removal of Blanchard's Royal Circus to New York in 1830.

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52 York, Colonial Advocate, 29 September 1831.

53 York, Patriot, 5, 9, 12 July 1833. Columbus, the first bull elephant and the third or fourth elephant imported into the United States, arrived in America in 1818 and made his American debut at 296 Broadway on 3 March 1818 at the age of seven. Probably, the best known pachyderm in America in the first half of the eighteenth century, he travelled extensively throughout the United States under his own power. Unfortunately, his career ended in tragedy. On 24 December 1847, he assaulted and murdered his keeper, William Kelly, in Philadelphia. His execution followed quickly.

54 Although no extant newspapers substantiate it, Guillet reports that "As early as 1827 York had a resident circus under the management of Besnard and Black. This was held in the barn of De Forest's Hotel on King Street, east of Sherbourne. There was no menagerie connected with it, the entertainment consisting of 'riding and feats of horsemanship, trapeze and horizontal bar performances, and tricks of juggling'. Mrs. Besnard was the favourite of the circus-goers of that period, and her 'tossing of balls and knives was one of the principal features of the show.' From De Forest's the Besnard circus ring was moved to George Garside's Hotel on the west side of New (Jarvis) Street, near Duke; thence it was removed to Barney Roddy's Tavern on the west side of Church, just below King; and it finally was located on the south side of Wellington Street, a short distance west of Church. Here, enclosed by a high board fence, the circus was long operated by Besnard and was a well-patronized place of amusement." Guillet, Trading Post, p. 425. Murray Edwards uses this quote from Guillet to equate Besnard, the circus manager, to T. P. Besnard, a theatre manager at the Royal Lyceum Theatre, Toronto, in the late 1840's and early 1850's. Possibly, both Guillet and Edwards erred, and the circus manager in York at this time was Byram G. Bernard and not T. P. Besnard. Byram G. Bernard operated a small circus around the Great Lakes in the late 1820's and early 1830's and it is possible that he visited Toronto. Edwards, Stage, p. 24, and George L. Chindahl, A History of the Circus in America (Caldwell, Idaho, 1959), p. 22.
In June 1833 some York newspapers began railing against the strolling players who had returned under the management of John E. T. C. Vaughan, a former member of the company performing in York at the time of Nowlan's murder. After interim performances in a tavern, Vaughan acquired as a theatre a building on King Street, originally a Methodist chapel, but more recently the American Brimstone Dispensary. The first theatre in York sprang indeed from a background of "hell fire and brimstone." A contemporary account describes the theatre as "a long, low, wooden building, running north and south and placed a little way back from the street. Its dimensions... were... 40 by 60 feet." On 20 September 1833 John M. and Samuel B. Waugh, artists, presented a Chinese Kaleidoscope entertainment at the New Theatre, which Vaughan formally christened later in the autumn of that year as the Theatre Royal. Performances continued in this building following the incorporation of the town of York as the City of Toronto on 7 March 1834, but the foundations of theatre in this premier city of Upper Canada remained in sand for several years thereafter.

55 York, Colonial Advocate, 25 July 1833.
56 The buildings housing the performances prior to this time had been taverns or, in the case of Archbold's second visit, if we are to believe Guillet, in the upstairs loft of a wood working shop. Since Parker's Circus performed during the winter months in York, undoubtedly he used a permanent amphitheatre of some type, but no record of that building exists.
57 Scadding, Toronto of Old, pp. 50-51.
58 York, Patriot, 20 September 1833.
When Simcoe chose York as the site for his new settlement, he based his selection on the security of the locale from American invasion. York's security from military infiltration also prevented extensive theatrical activity in the community since the travelling acting companies followed circuits which developed in the United States.

Theatre came first to the frontier as circuits developed along the Mississippi Valley watershed during the first quarter of the nineteenth century. River travel accommodated touring companies of actors with their load of scenery and costumes more felicitously than overland travel by stage coach, wagon, horse or foot. The second frontier circuit around the Great Lakes developed more slowly because the freezing of the lakes during the winter precluded year round travel, and no waterway provided easy connection with the theatrical centres in the east. The opening of the Erie Canal facilitated the establishment of the Great Lakes Circuit during the second quarter of the century, by the provision of a waterway connecting New York city and Albany directly to the Great Lakes. The first itinerant companies travelling the new circuit transformed any available room into a makeshift auditorium with a stage at one end, but gradually they acquired buildings specifically appointed as theatres in which to perform.

The companies which visited York during its early history had not travelled any particular circuit but merely stopped off in the town en route to some other centre. During this decade, between 1824 and 1834, the companies followed an increasingly established route around the Great Lakes. Archbold's company, the first to appear at York
during this decade, had found quarters in Phair's Assembly Room, one of York's many taverns. Temporary accommodations sufficed acting companies in York until the conversion of the Wesleyan Chapel into the Theatre Royal in 1833. Flimsy and crude by later standards, as Toronto's first theatre, the Theatre Royal marked the beginning of a new era.
Chapter III
Toronto, 1834-1840

"From the rapid increase of the population, commerce and wealth of the Town of York, a more efficient system of police and municipal government than that now established has become obviously necessary."

—from the Act of Incorporation

As the former village of York, Toronto had witnessed little dramatic activity over the preceding forty years. Only eight dramatic companies visited the little rural community during this period. This lack of dramatic activity is not surprising since Kingston rather than York reigned supreme as the economic centre of Upper Canada. However, with the arrival of Sir Peregrine Maitland, as Lieutenant-Governor, in 1818 the economic centre gradually shifted from Kingston to York, and the increasing economic prominence of York enhanced its attractiveness for the touring dramatic companies. Influenced by the conservative leadership in York known as the Family Compact, Maitland advised London to establish the Bank of Upper Canada at York rather than Kingston as previously planned. The home government

1Sir Peregrine Maitland (1777-1854) entered the British army in 1792 as an ensign. His distinguished military career which included the command of the First Brigade at the battle of Waterloo earned him his knighthood (K.C.B.) in 1815 and his appointment as Lieutenant-Governor of Upper Canada in 1818. After ten years as Lieutenant-Governor of Upper Canada, in 1828 the King removed him from that office and appointed him Lieutenant-Governor of Nova Scotia. He retired from this post in 1832 and returned to England. Wallace, Dictionary, pp. 435-436.

2Family Compact is the term employed to describe those members of the legislative councils of Upper Canada who, owing to the terms of the Constitutional Act, dominated the government of Upper Canada. Twelve of the fifteen directors of the Bank of Upper Canada belonged to the Family Compact. Glazebrook, Toronto, p. 56.
offered the charter for the new bank to a group of men in York provided they could raise the initial capital of £10,000. Accomplishing that feat, the York financiers witnessed the establishment of the new bank at York in 1821.

The charter of the new bank provided for the further establishment of branches throughout the province, and since the Bank of Upper Canada enjoyed a virtual monopoly, the directors of the bank at York controlled the wealth of the province. In 1831 and 1832, immigrants deposited no less than £300,000 in the Bank of Upper Canada, which found its way mostly into loans to York and later, Toronto businessmen. Because of the large reservoir of capital in the city, Toronto merchants paid cash for goods purchased in the United States and in England. This situation permitted goods to sell thirty-five per cent cheaper than in Montreal, and thereby accelerating the economic growth of Toronto. In the years following its founding, Toronto became a city of infinite economic opportunity.

Kerr and Spelt, Face, p. 41. After the granting of the charter, a rumour spread that Maitland and the Family Compact had permitted an unauthorized loan from the military treasury to furnish the York group with the required sum, illustrating the control of the Family Compact over the reins of government.


Kingston broke York's banking monopoly with the establishment of the Commercial Bank of the Midland's District, but, because of the Bank of Upper Canada's head start, Kingston never again threatened Toronto as the economic centre of the province. Kerr and Spelt, Face, p. 41.

Guillet, Trading Post, p. 57.

Harold Adams Innis and Arthur Reginald Lower, Canadian Frontiers of Settlement (Toronto, 1936), p. 244.
Despite the generally booming economy, one class of business venture found its financial records more heavily concentrated in the loss columns of the ledger than in the profit column, the theatre. To the casual observer such was the relative dearth of theatrical activity in the early history of Toronto that George M. Harrington in his article "Toronto and its Early Theatrical Entertainments" dismissed twelve years of theatrical activity in the city with one paragraph:

From 1830 until 1842 there was no regular place of amusement—that is no place in which dramatic performances were given for a sufficiently long period to be recognized as and called a theatre. For a short time during 1833 a frame building, situated on King, near Jordan Street, which had been used as a Methodist church, was changed from an altar to God to a temple to Thespis. But it was soon closed up.8

A contemporary account reveals that John Vaughan's company performed at the Theatre Royal,9 the former Methodist Chapel, but neither playbills, newspaper advertisements, nor reviews in newspapers remain extant to document this activity. The only documented uses10 of this theatre occurred in September


9Scadding, Toronto of Old, pp. 110-111.

10Robertson notes another use of this theatre by the Waugh Brothers: "Among early theatre was the Wesleyan chapel on King Street, which ceased to be used for religious purposes in 1833, . . . and was converted into a place of amusement under the name of the 'Theatre Royal.' . . . In 1834, the year after the Methodist congregation had abandoned this chapel, they [the Waugh Brothers] obtained possession of it and fitted it up as a place of amusement. The first representation given there and one which continued for some time, was a panorama of the Burning of Moscow, first exhibited in the latter part of 1834." Any attempt to make this description coincide with
1833\textsuperscript{11} and again in May 1834 when the Waugh Brothers, whose main operation was a confectionary shop in Toronto, displayed a series of paintings.\textsuperscript{12}

The cholera outbreaks in the province of Upper Canada during the summers of 1832 and 1834 and the fear of cholera during the summers of 1833 and 1835, probably discouraged American acting troupes from venturing into the capital of Upper Canada, since these troupes travelled primarily in the summer months because the inclement winters made travelling hazardous around the Great Lakes.\textsuperscript{13} This lack of dramatic activity may also be traced to the personality of the first Mayor of Toronto, William Lyon Mackenzie, the former editor of the Colonial Advocate who had attacked theatricals in editorials since the

\textsuperscript{11}York, \textit{Patriot}, 20 September 1833.

\textsuperscript{12}Toronto, \textit{Canadian Correspondent}, 24 May 1834. The views included a ruined castle, the Fairmount water-works in Philadelphia, and the tunnel beneath the Thames.

\textsuperscript{13}For a discussion of the cholera outbreaks see Glazebrook, \textit{Toronto}, pp. 67-68, 79-80.
death of Nowlan in 1828. One of the first laws sponsored by Mackenzie and passed by the City Council of Toronto provided that the managers of theatres buy a licence at a cost of two pounds per annum and that the City Council had the right to refuse or revoke such licences if so desired.14

The only extant notices of amusement in Toronto during Mackenzie's tenure as mayor after this law passed are two: the Wandering Piper, who wore the beautiful Mackenzie clan tartan when granted the use of the City Hall for his concert;15 and, secondly, J. W. S. Hows, an actor/lecturer, who also appeared at the City Hall with the kind permission of the Mayor to give "a Dramatic Reading--consisting of approved selections of Shakespeare."16

14Toronto City Council, By-Law #6, Section 2, passed 31 May 1834. The passing of a restriction or licence on theatrical activities occurred in many towns and cities around the Great Lakes at this time. When Rochester, New York, became a city in 1826, one of the first items of business was the formulation of a policy controlling theatrical performances. After the defeat of an attempt to ban theatre completely, the city fathers of Rochester passed an ordinance fixing the annual licence fee at $150 and provided for a fine of $25 against the managers and $5 against each performer for every unauthorized performance. Although the licencing fee in Toronto was not as great as that imposed in Rochester, it proved more feasible, since the Rochester authorities were not able to enforce their law. Blake McKelvey, Rochester, The Water Power City (Cambridge, Mass., 1945), p. 115. Hereinafter referred to as Water Power.

15Toronto, Canadian Correspondent, 5 July 1834. "The wandering Piper. An unknown stranger has travelled for years in England, Ireland, Scotland and America, playing the Scottish and Irish Bagpipes, and distributing the proceeds of his exhibitions for charitable purposes.--He is a Scottish Highlander, some say an officer of the British Army and travelling on a wager." See also Toronto, Commercial Herald, 25 November 1837 and 1 February 1838.

16Toronto, Courier, 2 July 1835.
In July 1835, four months after the termination of Mackenzie's term as mayor, the Zoological Institute appeared "on the Green at the Courthouse and Jail." The Institute, when deglorified of its title, was a travelling menagerie show owned by the Association, that is by John J. June, Lewis B. Titus, Caleb Sutton Angevine, and Jerimiah Crane, all enterprising businessmen of New Salem, New York. The Association, known by many names, began in 1820 as a small operation in New Salem which brought natural curiosities from the ships' captains returning from abroad. The company developed into the most important firm in the Wild Animal business prior to the American Civil War, and succeeded in establishing a monopoly throughout the northeastern United States and Canada as well as an extensive route in the American West and South. All the menageries and circuses documented in Toronto during the 1830's and most of the companies of the 1840's belonged to the Association or leased their animals from

17 Toronto, Correspondent and Advocate, 2 July 1835.

18 Other names of the Association included Angevine and Company; Titus, Angevine and Co.; June, Titus, and Angevine; the Bowery Amphitheatre; and the North-Salem-Somers Syndicate. Vail, Early American Circus, pp. 22-21, 36, 45.


20 Zoological Institute, New York Bowery Amphitheatre, and the Zoological and Orthnological Exhibition were owned by the Association.
them. Referred to in Circus histories as the Flatfoots, the Association owned the finest collection of animals in America. The Toronto populace experienced a slight delay in viewing their latest acquisitions probably owing to the relatively unprofitable and lengthy swing through Upper Canada as opposed to the circuit through the heavily populated areas of New York and Pennsylvania.

Rather unique to the history of Toronto is the opposition to these travelling shows which sprang not only from the pulpit and the press as was the case throughout the United States, but also from the colored population of Toronto who petitioned the mayors of Toronto in 1840, 1841, 1842, and 1843 to forbid licences to Circuses and Menageries which allowed "certain acts, and Songs, such as Jim Crow and what they call other Negro Characters." The failure of the City Council to act on their petitions may be due to the immense popularity of such acts, but more likely to the limited influence the small Negro population could exert on public opinion.


22 The origin of this name may be found in Marian Murray, Circus (New York, 1956), p. 133. "The name 'Flatfoot' is supposed to have come from their habit of accompanying the announcement of an intention to do this or that, with the incontrovertible statement, 'I put my foot down flat!'"

23 The Rhinoceros, or the Unicorn, became a fixture at the Zoological Institute in 1830 and began touring the United States during the summer of 1831, but not until 1836 did it arrive in Toronto. Vail, Early American Circus, p. 21.

24 Toronto City Council Papers (Unpublished), Province of Ontario Archives. Petitions are dated 20 July 1840, 14 October 1841, 9 May 1842, and 21 April 1843. The above quotation comes from the petition dated 21 April 1843.
The Association accumulated phenomenal wealth from its operations over four decades, and all its principals retired as millionaires. Their success reflects the important role played by menageries, of all proportions, in the amusement life of the frontier. The smallest menagerie to visit Toronto, a troupe of travelling fleas, arrived from England in mid-October 1835 and, as the editor of the Correspondent and Advocate noted sardonically, were "complimented with the dutiful respects of their inferior brethren" when the fleas danced, played musical instruments, and performed thrilling chariot races.

Following the departure of the Flea Circus, American actors again toured through the province beginning in December 1835. The Province of Upper Canada enjoyed the most felicitous relations of its history with its southern neighbours at that time, and welcomed the American actors as well as American products. A motion passed by the Legislative Assembly asked the Throne to negotiate free movement of goods to Upper Canada via New York without payment of duties. Although the recommendation did not meet with approval until 1846, 1835 witnessed the free movement of actors to Toronto.


26Toronto, Correspondent and Advocate, 15 October 1835. See also Toronto, Courier, 13 October 1835.

27Donald Grant Creighton, Dominion of the North (Boston, 1944), p. 300.

28The Drawback Act, 1846, permitted Upper Canada merchants to import goods through New York state without paying a tariff to the United States Treasury.
Although performers may have appeared in Toronto earlier, the first known professional company to perform in Toronto since its incorporation in 1834 began operations on 19 December 1835 under the management of twenty-one year old Charles Robert Thorne. The company roster included Thorne, his wife, the former Maria Ann Mestayer.

Robertson mentions earlier professional performances Keating's British Coffee House: "Both before and after the conversion of the Wesleyan Chapel into a place of amusement, theatrical performances were given at times in an unoccupied barn-like building, a little east of Church Street. Keating's British Coffee House, a two storey brick building was a little west of the theatre. This home of the drama was of frame. The hall in which the performances were given was about sixty feet long. There was no gallery. Seats were arranged on the ground floor to accommodate between two and three hundred spectators. Candles furnished the illumination of the play-house. . . . The scenery was very crude, but the acting was at times very good. Mr. and Mrs. Thorne played comedy parts here in 1833, and on the nights when they appeared the house was always crowded, Mrs. Thorne being an especial favourite." See Robertson, Landmarks, I, p. 479. No extant primary sources mention this theatre which would have seen the first productions of theatre in Toronto. The only verifiable performances of the Thores in Toronto occur at the Exchange Coffee House (1835-1836) and at the Theatre Royal (1836).


The Mestayer Family acted throughout the Great Lakes region and the American frontier in the 1830's and 1840's. Mrs. Thorne's career began as a child actress with her family in the 1820's at the Chestnut Street theatre, Philadelphia, and ended on 12 April 1864 when she took her farewell of the stage at the Metropolitan Theatre, San Francisco. Brown, American, p. 361, and Sherman, Chicago, pp. 297-304.
eighteen year old Charles T. Smith, Joseph Proctor, Newton, Jones, James, Harrison, Hamblin, Fremont, Armstrong, Miss
Harbeck, and Miss Glass. Their season continued from mid-December
until mid-January in the long room of the Exchange Coffee House. The

32 Born in England in 1817, Charles T. Smith came to America and
opened the Detroit Theatre with Leicester on 22 November 1836. His
managerial career included theatres in Albany, Troy, Buffalo, St. Louis, and Cincinnati. He eventually settled in Buffalo where he died
on 19 August 1869. Brown, American, p. 337, and Phelps, Players,

33 Joseph Proctor spent the first part of his career around the
Great Lakes region beginning in Albany on 16 October 1834. After
leaving Thorne's troupe he worked in Cleveland with Edwin Dean and
David D. McKinney's company. Proctor's greatest triumphs came in
England during the seasons of 1859-1860 and 1860-1861. Returning to
America as a star, he toured throughout the United States. He
returned to Albany at the Leland Opera House in February 1876 at a
much higher salary than forty-two years before. Brown, American,

34 Newton appeared with various companies in the late 1830's and
early 1840's throughout the American West: Mobile, 1836; St. Louis,
1837; New Orleans, 1843. William G. B. Carson, The Theatre on the
Frontier (New York, 1965), pp. 185, 191, and Ludlow, Dramatic Life,
pp. 482-483, 561,567,571,610.

35 Possibly the same Mr. Jones who worked as a singer for the D.
Marsh Company in Cleveland between 24 April and 5 July 1838, but, with
the only clue to his identity being a very common name, it is
impossible to verify whether or not this was the same man. Gaiser,
"Cleveland", p. 484.

36 After leaving Thorne, Harrison performed at the Old Pearl
Street Theatre, Albany, in the season of 1836-1837, and 1837-1838, and
at the Dallius Street Amphitheatre, Albany, in the spring of 1841.
Harrison "was a promising comedian afterwards killed by drink." Phelps,
Players, pp. 199, 209, 221.

37 Fremont, like Newton, worked as a stock actor for various
theatres in the West after leaving Thorne: Cleveland, 1836;
Cincinnati, 1836-1837; St. Louis 1837 and Mobile, 1837-38. Gaiser,
"Cleveland", p. 525, Carson, Frontier, pp. 185, 191-192, and Ludlow,
limited space did not prevent their erection of a stage, boxes, and a pit. The overly crowded auditorium, however, constituted "the greatest mar to its [Exchange Coffee House's long room] comfort and convenience."\(^{38}\) The theatrical career of the Exchange Coffee House began and ended with this season. When Thorne returned in the following March as co-manager with Reuben Meer,\(^{39}\) they established themselves in a former carpentry shop, refurbished and renamed the Theatre Royal, on the northeast corner of King and York Streets. They inaugurated this new theatre in the spring of 1836 and the building continued as a place of amusement until the spring of 1840.\(^{40}\)

Thorne's return to Toronto for a second season suggests that his first venture in December met with financial favour, or perhaps he shared the enthusiasm for the city of Sophia Hill, who sent her impression of Toronto to relatives still in England: "you would find it a great deal better than you do in England, for you do not hear any complaint or any begging here. ... I never saw a more beautiful, pleasant place in all my life than Little York is."\(^{41}\) One of the few accounts of life in Toronto not connected to the gentry, Mrs. Hill's letter reveals that her husband earned 7s.6d. a day, probably as a

\(^{38}\)Toronto, Courier, 24 December 1835.

\(^{39}\)Reuben Meer spent most of his career as a stock member of William Duffy's company based in Albany. Duffy founded the Buffalo Theatre in January 1835 and brought the Meers to Buffalo. Phelps, Players, p. 207.

\(^{40}\)Robertson, Landmarks, I, 481. The existence of this theatre is verifiable in the Tax Assessment Roles for the City of Toronto, 1837-1841.

\(^{41}\)As quoted in Guillet, Trading Post, pp. 30-31.
labourer, and on that income and her own income from piece-work sewing she purchased "a very handsome leghorn bonnet, for 19s." a charge she considered comparable with prices in England. Thorne charged $1.00 (5s.) admission to the boxes, but only $ .50 (2s.6d.) for the pit,42 prices commensurate with the lower middle-class earnings suggested by John Hill's income.

After leaving Toronto in January 1836, Thorne had combined and reorganized his company with that of Reuben Meer. The reorganized company which they brought back to Toronto in March included Thorne, his wife, Fremont, Proctor, and James from Thorne's original company and Reuben Meer, his wife, Joseph Parker, Mrs. Honey, and Julia Honey.43

42Toronto, Courier, 19 December 1835.

43Joseph Parker, born in Birmingham, England, commenced his American career at the Pearl Street Theatre, Albany, in 1832. After leaving Toronto, he acted in Cleveland with Dean and McKinney's Company along with Fremont, Proctor, Miss Honey, and Trowbridge from Archbold's original York Company of 1824. He managed his own troupe of actors in the Great Lakes region based out of Cleveland between 1839 and 1840. He left the Great Lakes to debut in New York at the Chatham Street Theatre in 1841. Brown, American, p. 289, and Gaiser, "Cleveland", p. 543.

44Mrs. Honey worked at the Chatham Street Theatre, New York, as a dancer in the fall of 1828. Recruited by Ludlow, she joined him, Mrs. Charles McClure and T. C. Rice in Mobile for the season of 1828-1829. After the destruction of the Mobile Theatre by fire, she left Ludlow and continued her career throughout the West and South. Her husband, a theatre musician, generally accompanied her but whether or not he appeared in the orchestra in Toronto is not known. Ludlow, Dramatic Life, pp. 322, 328, 336.

45Although married to Joseph Parker, Julia Honey preferred her maiden name when performing. Her career reflects that of her husband. Gaiser, "Cleveland", p. 543.
Recalling Thorne's first visit to Toronto, the reviewer for the *Courier* announced "that the really well meant advice that we gave, and the honest criticisms in which we indulged, have not been altogether received in the manner we could have wished."\(^{46}\) Although his original comments are not available, his evaluation of the actors which followed indicated his earlier reactions, and explained the lack of reception accorded his "honest criticisms." Mr. and Mrs. Meer received praise for their abilities, but no higher commendation than "tolerable"\(^{47}\) described the original manager, Thorne. As for his wife, the reviewer advised, "Mrs. Thorne should never play Tragedy, the Heroines of Melo Dramas she may attempt, but nothing beyond her Light Comedy is any good."\(^{48}\) Julia Honey, he complimented as "pretty and pert,"\(^{49}\) and as for her mother, Mrs. Honey, he admitted "we wouldn't be ungallant for the world."\(^{50}\) The reviewer reported that although Fremont "is no favourite of ours, there are however occasional gleams of talent,"\(^{51}\) and continues, "Mr. Proctor, a word to thee, pray, do not let the managers make thee ridiculous--it is but sufficient to say that Mr. Proctor played Othello the other evening."\(^{52}\)

\(^{46}\) Toronto, *Courier*, 22 March 1836.
\(^{47}\) Toronto, *Courier*, 22 March 1836.
\(^{48}\) Toronto, *Courier*, 22 March 1836.
\(^{49}\) Toronto, *Courier*, 22 March 1836.
\(^{50}\) Toronto, *Courier*, 22 March 1836.
\(^{51}\) Toronto, *Courier*, 22 March 1836.
\(^{52}\) Toronto, *Courier*, 22 March 1836.
The other two members of the company, James and Parker, he commended as clever men, but regretted that the size of the company constrained them to attempt parts for which they were not qualified. The "honest reviewer" ended his column with four pieces of advice to the managers: first, to dispense with the vulgar comic songs between pieces; second, never to attempt tragedy; third, to appoint a property man; and fourth, to eliminate such trashy pieces as *Alonzo the Brave* since they rewarded neither the audience nor the actor.

A second review by the editor of the Courier followed a few days later explaining that Drury Lane had developed the former reviewer's taste for theatricals and that perhaps his standards were too high for the new Theatre Royal. This concession by the editor suggests that the second review of the honest critic again was not "received in the manner we could have wished." The editor's review also praised all the actors and urged all fashionable citizens to attend the theatre.

After the departure of Thorne and Meer's company at the end of March 1836, the Theatre Royal, owned by Robert Ferrier and now managed by B. Stow, opened again on 4 May 1836 with Sheridan's *The Rivals*, and the afterpiece entitled *No*, presented by the Toronto

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53 *Toronto, Courier*, 22 March 1836.
54 *Toronto, Courier* 22 March 1836.
55 *Toronto, Courier*, 26 March 1836.
56 *Tax Assessment Roles for the City of Toronto, 1837 (Unpublished).*
57 *Toronto, Courier*, 5 May 1836.
The role of Mrs. Malaprop, as was customary in amateur productions in Toronto, was portrayed by a male, in this case B. Stow, himself the manager of the theatre. The performance of *The Rivals* occupies a noteworthy position in Toronto's theatrical history since the Lieutenant-Governor of Upper Canada, Sir Francis Bond Head, attended, the first time that a vice-regal personage had personally acknowledged the existence of the theatre in York of Toronto. Sir Francis came to the theatre with his son, but someone marred their enjoyment of the evening's entertainment by ripping up one of the flags displayed in the theatre. The incident most probably reflects the distaste felt by sectors of the population for the governor's reactionary policies.

Visitors to Toronto in the 1830's noted the paucity of amusements available in the city. Mrs. Anna Jameson commented on the Commercial newsroom, a reading centre containing local and foreign newspapers in the market complex, but regretted that it was "absolutely the only place of assembly or amusement, except the taverns and low drinking-houses. An attempt has been made to found a Mechanic's Institute and

58 Toronto, *Courier*, 7 May 1836.

59 Toronto, *Courier*, 7 May 1836.

60 Sir Francis Bond Head (1793-1875) entered the British army in 1811 with the Royal Engineers and retired in 1825. In 1834, he was appointed assistant poor law commissioner for Kent. After these two totally undistinguished careers, in 1835 the English Government appointed him Lieutenant-Governor of Upper Canada, a position he held until 1838. *Wallace, Dictionary*, p. 271.

61 Toronto, *Courier*, 5 May 1836. A £10 reward was offered to "any person who can give such information as will ensure the conviction of the offender."
a literary club; but as yet they create little interest, and are very ill supported."

The spring of 1837 witnessed another attempt to establish a theatre when Thomas B. Russell and Thomas A. Lyne brought their company of actors, most of whom had performed together in Albany, to Toronto on 26 April 1837.

Russell and Lyne probably did not recollect the Albany venture or its manager, William R. Blake, with pleasure. On 28 November 1836, Blake had assumed the sole management of the Old Pearl Street Theatre in Albany, but dissatisfaction with his management had destroyed the company by the end of January 1837. In its discussion of Thomas Russell's benefit on 26 January 1837, an Albany newspaper remarked that "he [Russell] is about leaving the Albany theatre, because he will not submit to the terms of the manager, to be cut down to two-thirds of his salary." Not only Russell departed, but with him left Thomas Lyne, as his co-manager, Duff, Ryan, Sharritt, Warner,

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62 As quoted in Guillet, Trading Post, p. 436.

63 Phelps, Players, p. 206. Two Albany performers who did not in Russell and Lyne in this venture were Charlotte Cushman and John Nickinson.

64 As quoted in Phelps, Players, p. 206.

65 Thomas B. Russell, originally a vocalist, continued a managerial career around the Great Lakes after leaving Albany in 1837. On 20 May 1843, he opened the Dallius Street Amphitheatre in Albany and saw George Vandenhoff, Wallack, and Mrs. Brougham augment his stock company as stars. Phelps, Players, pp. 206, 223-224.

66 Thomas A. Lyne, born in Philadelphia on 1 August 1806, made his Philadelphia debut at the Walnut Street Theatre as William Tell in March 1828. He worked as second tragedian for Ludlow during the season of 1834-1835, and before moving to the Albany theatre, he performed at the Bowery Theatre, New York. Brown, American, p. 227, and Ludlow, Dramatic Life, p. 423.
and Master Johnson. To this nucleus the two managers added Barrows from the York theatre, Davis from the Boston theatre, German from the Philadelphia theatre, and Miss Williams from the Bowery theatre.

Only one advertisement from the Constitution for 26 April 1837 survives as a key to their season in Toronto. How long or how well the citizens of Toronto received the company escapes mention. More than likely the depression which spread through America and Canada in the spring of 1837 wrote a speedy finish to their engagement. This depression developed after President Jackson's abolishment of the Bank of the United States. As business failures and rising unemployment spread through America, the Canadas experienced a similar pattern. The good relationship suggested by improved trade conditions between America and the British colonies in 1835 quickly deteriorated and a growing anti-American feeling spread throughout Upper Canada. The American actors entrenched at the Theatre Royal suffered a dual attack from the depressed economy and the spreading anti-Americanism and undoubtedly succumbed quickly in the face of such opposition.

Despite the depression, a second theatre, in opposition to the Theatre Royal, opened on 12 August 1837 in a building at the Head of Bay Street on Lot (now Queen) Street, near the White Swan tavern.

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67 "For Mrs. Dunham's benefit [in Albany], January 25th 1837, Othello was played by a 'Young Roscius,' [Master Johnson] fourteen years of age, Mrs. Dunham as Desdemona and Charlotte Cushman as Emilia." Phelps, Players, p. 206.

68 Toronto, Constitution, 26 April 1837.

69 Craig, Upper Canada, p. 242.

70 Toronto, Commercial Herald, 12 August 1837.
The Toronto Juvenile Thespian Society constructed the theatre, and presented the first, and only recorded performance, in it. Although one newspaper advertisement reveals the titles of the pieces presented, a melodrama, *The Miller and His Men* and a farce, *Killing Time*, no records describe the Toronto Juvenile Thespian Society, its members, other productions, or for that matter its very existence apart from this one advertisement.

The opening of the new theatre on Lot Street in 1837 heralded a drought of theatricals in Toronto. By that year Toronto's population had reached 12,000 inhabitants, but the city's conservatism and reactionary policies toward the United States probably made touring American companies unpopular. No further notices of theatrical entertainment in Toronto appear until August 1839, two years after the opening of the new theatre on Lot Street. Acting companies may have paid heed less to Sophia Hill's description of Toronto in the mid-1830's, mentioned earlier, than to Anna Jameson's impressions of the city in mid-winter at the end of the decade:

> a little ill-built town at the bottom of a frozen bay, with one very ugly church without tower or steeple, some government offices built of staring red brick in the most tasteless vulgar forest bounding the prospect.

But more likely, the dearth of theatricals after 1837 traced to William Lyon Mackenzie, who as editor of the *Colonial Advocate* had consistently denounced theatrical amusements after the death of Nowlan and who as

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71Toronto, *Commercial Herald*, 12 August 1837.


73As quoted in Guillet, *Trading Post*, p. 41.
the first Mayor of Toronto in 1834 had instituted a bill regulating the theatre as one of his primary aims. When he assembled an army at Montgomery's Tavern on 4 December 1837, Mackenzie did not lead his expedition against the theatrical houses of iniquity in Toronto, but the outcome of his actions seem to have achieved that end.

Mackenzie's intent in leading an armed rebellion was the creation of an independent country from Upper Canada, and in the process hindered theatrical endeavours.

Mackenzie's forces, numbering around four hundred, met the sheriff of Toronto with his force of twenty-four men on the outskirts of the city, and the ensuing battle belongs more to the annals of comedy than history. Although darkness enveloped the battlefield, the sheriff and his men realized the vast superiority of the rebel force. On command, the defenders of the city fired once into the rebel ranks, dropped their weapons, and retreated into the city. The commander of the rebel forces, Samuel Lount, standing with the crack riflemen of the revolutionary force a few yards in advance of the main body, gave the order to return the fire and then fall to the ground to reload and allow the main body of men to fire over them. In the enveloping darkness, the main body of revolutionaries could only see their best marksmen falling to the ground; imagining hordes of well-armed government supporters, they retreated to Montgomery's Tavern as fast as their opposition had retreated in the other direction. With the sheriff and his men racing down Yonge Street to seek sanctuary in the

For an account of the rebellion see Craig, *Upper Canada*, pp. 188-251.

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city, and the main rebel force racing up Yonge Street to seek solace in the bottle, Lount and his few crack riflemen, lying on their bellies, commanded the field. Lount had no choice but to retire from the field and follow his retreating men.  

On the same evening as this battle, reinforcements led by Colonel Allan McNab arrived by steamer from Hamilton. A force of more than one thousand men marched on Montgomery's Tavern the next morning and within half an hour put the entire rebel army to flight. Mackenzie himself fled to the United States where he brought arms with funds from American supporters and began shipping them across the Niagara River in preparation for a second offensive. When the American government failed to put a halt to Mackenzie's rebellious activity, Colonel McNab ordered Commander Andrew Drew, R. N., to seize the Caroline, the ship used to ferry men and munitions into Upper Canada, even though the Caroline claimed the protection of American ownership. Unable to capture the vessel on the Canadian side, Drew led his naval party across the river to American soil. At a cost of one American civilian's life and several American casualties, Drew's force

Craig, Upper Canada, pp. 247-248.

Sir Allan McNab (1798-1862) was born at Niagara, Upper Canada, on 19 February 1798. This son of Lieutenant Allan McNab of the Queen's Rangers and Anne Napier became prime minister of Canada (1854-1856). In 1830, he was elected to the Legislative Assembly for Wentworth, and became its speaker from 1837 to 1840. For his actions during the rebellion, Queen Victoria created him a knight bachelor. Secondary sources continually report that he acted as an amateur with a professional troupe of actors in York during the 1820's and the professionals advised him to follow a career on the boards. No extant primary material verifies this however. Wallace, Dictionary, pp. 427-428.

Craig, Upper Canada, p. 249.
successfully set fire to the *Caroline* and sent her down the Niagara River over the falls and into the Gorge.\(^{78}\)

The Assembly of Upper Canada commended Drew's action, but this unprecedented invasion of American soil incensed the American public. Both countries promptly outlawed travel between the Canadas and the United States. This factor coupled with the rising anti-American and anti-Canadian feeling on the respective sides of the border, and the restrictions of liberties within the province, spelled the doom to professional theatrical activity in Toronto since American actors supplied practically all the man power for the theatre.

Hugh Scobie, editor of the *British Colonist*, bemoaned this lack of theatrical activity in June 1839 and initiated the plea for a native Canadian drama: "The Drama has been but little cultivated in Upper Canada. . . . Why should not Upper Canada encourage the art?"\(^{79}\) When the American actors returned to Toronto in August 1839, two months after his plea, Scobie reiterated his petition for the theatre as a respectable place of amusement filling a necessary function in the community. He did not, however, extend his tolerance to such a miserable catchpenny group from Yankee land "as that at present in operation. . . . The municipal authorities should interfere and abate the nuisance."\(^{80}\) Immediately the *Commercial Herald*, the newspaper doing the theatre's printing business, leapt to the defence of the

\(^{78}\)Craig, *Upper Canada*, pp. 250-251.  
\(^{80}\)Toronto, *British Colonist*, 4 September 1839.
players with an editorial on 5 September 1839 which provides interesting side-lights on the theatrical scene in Toronto. Newspaper journalists at that time attended the theatre free of charge continuing a time-honoured tradition for drama critics. The company had opened its Toronto season on 13 August and Scobie attended all the performances, but failed to mention the presence of the company in his newspaper. This omission probably caused the management to remove his name from the complimentary list, for on the following day, 4 September, Scobie had given vent to his virulent attack on the actors. The Commercial Herald contended that if Scobie considered the players sufficiently a nuisance to demand their eviction by the municipal authorities, he overstepped himself by returning to the theatre as a paying customer since this only aided their endeavours. The irritation expressed in the Commercial Herald arose not from Scobie's review or from the question of free admittance to the theatre for the press, but from Scobie's reappearance in the audience as a paying customer after his scathing review.

The particular troupe of actors caught in the middle of the quarrel between the Commercial Herald and the British Colonist came to Toronto under the co-management of Gwinne and Elsworth. Their visit is significant in the annals of Toronto's stage history not for the petty squabble it inspired but because this season witnessed the introduction of the star system into Toronto, whereby an actor of exceptional ability augmented the stock company personnel for a

81. Toronto, Commercial Herald, 5 September 1839.
limited engagement. Gwinne and Elsworth's basic troupe consisted of the following actors: William W. Isherwood, Mills, Hennessy, Linton, Ballard, and, the Misses Constance and Rosalie Clarke. Enjoying, for the most part, pre-established reputations in the area around the Great Lakes, all of the actors in Gwinne and Ellsworth's troupe remained with the company in Toronto throughout the duration of the season. To enhance the drawing power of their basic troupe, however, the management brought in Charles K. Mason, Mary Ann

Perhaps, the man is D. T. Elsworth, machinist, with Ludlow and Smith in New Orleans and Mobile, season of 1845-1846 and 1846-1847, but this is not verifiable. Ludlow, Dramatic Life, pp. 640-641.

William W. Isherwood performed as a star with various companies around the Great Lakes including Joseph Parker's company in Cleveland at the beginning of the summer before joining Gwinne and Elsworth. After leaving Toronto, he married the elder of the Clarke sisters, and then went to New York city where they performed as stock members of the Park Theatre. He died 17 August 1841. Brown, American, p. 192, and Gaiser, "Cleveland", p. 532.

Before working with Gwinne and Elsworth, Hennessy had performed with D. Marsh's Stock Company in Cleveland. Gaiser, "Cleveland", p. 529.

These two daughters of the English actor, John Clarke, performed with various troupes around the Great Lakes as dancers. They performed a week's engagement as "stars" with Joseph Proctor's Company in Cleveland (29 May-1 June 1839) before joining Gwinne and Elsworth. Brown, American, p. 70, and Gaiser, "Cleveland", p. 516.

Born in Peterborough, Northamptonshire, England, in November 1805, Charles Kemble Mason did not reach the heights of his uncle Charles Kemble in the acting profession. Coming to America in the early 1830's Mason acted throughout the American frontier regions with numerous managers. The 1860's saw him in New York at the Winter Garden, New York, as a member of the stock company where he played the part of the Ghost in Hamlet when it had a consecutive run of one hundred nights with Edwin Booth as Hamlet. He retired in 1870. Brown, American, p. 237, Phelps, Players, p. 182, Ludlow, p. 451, and Gaiser, "Cleveland, p. 539.
McClure,®^ Charles Webb,®^ Emma Ince,®^ Mr. and Mrs. Thomas F. Lennox®^ for limited engagements. The stars did not remain for the duration of

87 Ludlow described her in his autobiography, "Mrs. McClure, whose maiden name was Mary Ann Meek, was born in New York city, about the year 1818. She joined my company as a novice, in the summer of 1826, being, as I supposed, about eighteen years old at that time, and was sprightly and handsome, with brilliant dark eyes, of a very pleasing expression. Her first appearance in the city of New York, October 8, 1828, . . . at the Chatham Theatre, then under the management of Thomas A. Cooper and N. M. Ludlow. . . . She was a great favorite with the theatre-going people of the Mississippi Valley, and we parted with great reluctance. . . . Her last appearance in the city of New York, that I am aware of, was at the National Theatre, in 1844. After the death of Mr. McClure, she is said to have married a Mr. Noah, I believe the son of Major M. M. Noah, formerly a well-known editor and literary man of the city of New York." See Ludlow, Dramatic Life, p. 397. She retired from the stage in the 1840's to Rochester, New York. See also Brown, American, p. 229, and Gaiser, "Cleveland", p. 536.

88 Ludlow recalled that "Charles Webb was born in Pennsylvania, about the year 1800. Mr. Webb commenced his theatrical career in the Southern theatres,--Charleston, South Carolina; Augusta, Georgia; Richmond and Norfolk, Virginia, in which he was at one time a great favorite. . . . He was a man of fine appearance, with great abilities for the stage, and might have achieved the first position in this country as a tragedian had he not given himself up to intemperance. He was found drowned in a canal or slough, near Washington, District of Columbia, March 6, 1851. It was supposed, from his position when found, that in a state of intoxication he had walked into the water and could not get out; he was frozen stiff when discovered." Ludlow, Dramatic Life, p. 615. Compare this account with Brown, American, p. 383, who wrote that Webb "Committed suicide by jumping off the wire bridge at Wheeling, Va. in March 1851."

89 Emma Ince, a pupil of Mons. P. Hazard, made her debut at the Walnut Street Theatre as Zoloe in La Bayadere at the age of ten. She danced at various theatres in the American West until her marriage and retirement from the stage. Ludlow, always concerned with the gate, wrote that "this was a pretty American girl, but not sufficiently clever in her profession to draw full houses." Brown, American, p. 191, and Ludlow, Dramatic Life, p. 577.

the season but travelled on to other centres in the Great Lakes region. At the same time, the Albany theatre enjoyed such stars as Macready, Forrest, Kean, and others of greater magnitude, and while the stars of the Great Lakes circuit were above average, when compared to the regular members of the companies with which they appeared, their star stature probably would afford them little more than entrance into a New York company. Indeed, the presence of both Webb and Lennox as regular members of stock companies on the Great Lake's circuit at this time provides a gauge to the quality of dramatic entertainment in Toronto which admitted them as "stars."  

The system of visiting stars then at its height in the eastern American centres reached Toronto at this time. The influx of English actors and laying of the first railroad lines in America had made the star system the order of 1835 throughout the continent. The "star" of 1835 did not equate with the "Star" as known today. Not the leading and featured actor in a production which united for the length of the engagement only, the star in 1835 did not belong to the producing organization, but joined the company for a limited time in a repertoire of his own selection, free from company direction and management. He travelled thus from company to company until he had covered all which would yield him a profitable engagement, and then started once more at the beginning of his circuit. The star system

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91 On the other hand, Isherwood and the Clarke sisters, who performed in Toronto as members of the stock company, were stars in Cleveland during the previous summer.


arrived relatively late in the Great Lakes region because of the lack of a well-established circuit before this time.

Independent of the regular company in each centre, the star reduced the regular actors "to the condition of mere ministers or servants upon the principal performer, whose attractions it was now their role and chief duty to increase, illustrate, or set off." The attractiveness of the role of the visiting star drew "every actor of any merit, and many with nothing but sheer impudence, . . . to find a place in the firmament of theatrical luminaries." The Great Lakes region generally, and the Gwinne and Elsworth management in Toronto, drew stars of the lesser magnitude in that firmament.

Gwinne and Elsworth removed their troupe from Toronto on 7 September 1839 with the intention of returning again in October. The month of October would witness the most successful dramatic engagement in Toronto's forty-six years of existence, but the laurels did not fall to Gwinne and Elsworth. Rather, a young lady but ten

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94 Wood, Recollections, p. 391.

95 Bernheim, Business, p. 27. Bernheim notes also the enhancements of the star role for an actor: relief from discipline and routine as his own master; greater acclaim from the public and no danger of contempt arising from familiarity; and greater pecuniary reward for less work.

96 Toronto, Commercial Herald, 12 September 1839.
years of age, Jean Margaret Davenport,\(^7\) claimed the honours. An Infant Phenomenon, she played as Richard III in London at the age of eight, and at nine came to America where she accumulated a fortune which permitted her retirement from the stage at the age of eleven. This child prodigy travelled with her parents, Mr. and Mrs. Donald Davenport, the three of them constituting the entire company. Playing such parts as Richard, Shylock, Sir Peter Teazle and some roles close to her own age such as Little Pickle in The Spoiled Child and as herself in The Manager's Daughter, an afterpiece specially written for her by Edward Richardson Lancaster, she drew the citizens of Toronto to the theatre as never before in the city's forty-six year history. Undoubtedly Jean Margaret's exertions to please her audiences met no heavier demands than in the play entitled The Manager's Daughter, in which "she sustained seven characters, sung [sic] three songs and danced a Highland Fling. This called forth the most rapturous applause, and the dance was repeated, much to the satisfaction and delight of all present."\(^8\) She performed for only five nights but the audiences and their favourable response to her fare exceeded any dramatic event which had preceded her in the city.

\(^7\) Jean Margaret Davenport Lander (1829-1903) continued as an infant prodigy until 1840. She made her adult debut in London in 1844 as Juliet. After a tour of Europe, she returned to the United States where she made her adult debut in New York as Juliet in September 1849. In 1860, she married General Lander in San Francisco, and left the stage. She resumed her career after General Lander's death in Virginia in 1862. Ludlow, Dramatic Life, p. 510, and Oral Sumner Coad and Edwin Mims, Jr., The American Stage (New Haven, 1929), p. 172.

\(^8\) Toronto, British Colonist, 16 October 1839.
In its first five years as a city, Toronto had endured cholera epidemics, depression, strong anti-American feeling, and an abortive rebellion. Despite the city's growing importance as one of the richest cities on the Great Lakes and its development of a strong middle class who could logically be expected to support a theatre, the former factors militated against the establishment of a permanent home for the drama. The pattern describing theatre in Toronto in the 1830's resembles that of Cleveland and Rochester at the same time: sporadic, rather than continuous activity, poorly equipped theatre plants, actors who, for the most part, lacked the qualifications necessary for careers in New York and Eastern centres, and the beginnings of the "star system."
The rebellion led by William Lyon MacKenzie in Toronto in 1837 had created unsettled conditions which precluded extensive touring in the Canadas by theatrical companies. Indeed the rebellious outbreaks in both Canadas during 1837 and 1838 impelled Lord Melbourne, the Prime Minister of England, to appoint Lord Durham as Governor-in-Chief of the Canadas, Nova Scotia, New Brunswick, Prince Edward Island, and Newfoundland in addition to being made High Commissioner "for the adjustment of certain important questions depending in . . . Lower and Upper Canada respecting the form and future government." Remaining in North America for five months between 28 May 1838 and 1 November 1838 Durham spent only one day in Toronto, but the Durham Report of April 1839 vindicated the rebels, and vilified the members of Family Compact for their respective roles in the rebellion. Durham's major

1 John George Lampton, first Earl of Durham (12 April 1792-28 July 1840) was educated at Eton, and in 1809 entered the army in the 10th Hussers. Elected to the House of Commons from Durham in 1813, he continued in Parliament until his elevation to peerage, as Baron Durham in 1828. In 1830, he became lord privy seal in the Grey administration. He resigned from public office in 1833 owing to poor health, but returned as British Ambassador to the Russian Court between 1835 and 1837. At first, he refused Melbourne's request to go to Canada, but yielded to the personal solicitations of Queen Victoria. Soon after returning from Canada, he died at Cowes, on the Isle of Wright, on 28 July 1840. Prior to his death Durham directed the writing of a series of recommendations for the Colonies which became known as The Durham Report. Wallace, Dictionary, p. 183.

2 Craig, Upper Canada, p. 255. For a discussion of Upper Canada immediately after the rebellion see Craig, Upper Canada, pp. 252-275.
recommendation in his report to the English Parliament favoured the unification of the two Canadas and the consequential termination of Toronto's role as capital of Upper Canada.  

Faced with the loss of prestige and revenue incumbent in Lord Durham's suggestion, the ruling class in Toronto attacked the Report and urged the British Government to ignore Durham's recommendations. The reformers, however, rallied together in support of the report. Badly disarrayed since Mackenzie's self-imposed exile to America, the reformers cohered at the eleventh hour to overthrow the Family Compact with the aid of the newly appointed Governor of the Canadas, Charles Poulett Thompson.  

The Melbourne government had decided to implement Durham's policy for the Canadas subject to the approval of the legislatures in the two provinces, and sent Charles Poulett Thompson, a friend and follower of Lord Durham, to seek that approval. On 23 November 1839, Poulett Thompson came personally to Toronto for three months, and persuaded many elected officials of the futility and foolishness of their anti-

3Craig, Upper Canada, p. 255, and Glazebrook, Toronto, pp. 84-85. In 1841, the capital of the new Province of Canada became Kingston, the old commercial rival of Toronto. The seat of government moved again in 1844 to Montreal, but, after the riots and destruction of the parliament buildings in 1849, the capital moved yearly between Quebec City and Toronto. After Confederation in 1867, Toronto became the capital of the Province of Ontario.  

4Charles Poulett Thompson, first Baron Sydenham (13 September 1799-19 September 1841) was the son of J. Poulette Thompson, a merchant. Between 1826 and 1830, Charles Poulett Thompson represented Dover in the House of Commons, and between 1830 and 1839 he represented Manchester. A friend and follower of Lord Durham, Thompson possessed the understanding and ability to carry into effect Lord Durham's recommendations. Queen Victoria created him Baron Sydenham of Kent in England and Toronto in Canada in August 1840 for his work in Canada. He died at Kingston in Canada on 19 September 1841 as a result of a fall from his horse.
union stand. He argued that the new union of Upper and Lower Canada would share the responsibility for the large public debt of Upper Canada and that, by the resumption of such internal improvements as canals, the new union would prosper economically and emerge from the depression which had affected both Canadas since 1837. Poulett Thompson effectively loosened the control of the legislature from the conservatives and gave it, not to the old line reformers like William Lyon Mackenzie, but to a new moderate party. Throughout the spring and summer of 1840, Thompson devoted his energies to assuring an acceptance of the Durham Report in Lower Canada, and his success in effecting the union of the two Canadas resulted in the conferal of the title Lord Dydenham on Thompson in August 1840. With tranquility restored, Toronto could once again support a theatre.

But a new Toronto, about to relinquish the seat of government, greeted the actors who arrived in the summer of 1840 from the Auburn and Syracuse Theatres in New York. The accidental burning of the Theatre Royal in the spring of that year forced J. H. Powell and Garry A. Hough, the managers of this troupe, to travel back almost a decade in time to the tavern existence of their predecessors in Toronto and to create a theatrical environment complete with boxes, "at the large

5 Upper Canada and Lower Canada formally joined together on 1 February 1841.


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room, connected with the City Hotel. The Powell and Hough roster included the managers and their wives, Mr. and Mrs. Clifford, Hastings, and Western. An advertisement for their first performance on 1 August hinted that the rowdiness which inspired Mackenzie's complaint twelve years before still existed: "An effective Police is engaged and will be in attendance."

The Company remained in Toronto for two weeks, paying the licensing fee under Mackenzie's ordinance of 1834, of at least two pounds for the engagement. Powell and Hough probably escaped any additional assessment above the two pounds required by law. The City Council, however, ordered the National Circus, which had performed in Toronto the week before Powell and Hough, to pay an additional ten pounds for its engagement.

7Toronto, Mirror, 31 July 1840.

8J. H. Powell spent over twenty years managing and acting in various theatres around the Great Lakes region. One of his first attempts at managing saw him visit Cleveland with a company between 21 May and 31 May 1834, while one of his final managing assignments also occurred in Cleveland as manager of the Forest City Thespian Society on 12, 13, and 14 January 1852. Gaiser, "Cleveland", p. 546.

9After leaving this partnership with Powell, Hough entered into partnership with W. H. Scoville and continued a managerial career around the Great Lakes. His wife acted as a member of his company until her death at the age of thirty-six in Oswego, New York, on 24 April 1854. Brown, American, p. 185, and Gaiser, "Cleveland", p. 531.

10Advertisements and newspaper reviews constantly omit first names of actors and actresses, and thereby create a problem to the modern scholar. Hastings could possibly be H. J. Hastings or W. P. Hastings since both men acted in the Great Lakes Circuit at about this same time.

11Toronto, Mirror, 31 July 1840.

pounds for their four days to the House of Industry, a charitable institution in the city.

Three days after Powell and Hough's departure from Toronto, the City Council passed "An Act to Regulate Theatrical Performances and Other Exhibitions" which increased the cost of the license from two pounds per annum to not more than five pounds nor less than five shillings per day. At the time of the passage of this act the Toronto populace, for that matter, all of Ontario supported a strong Protestant and Evangelical clergy with a distaste for amusements as evidenced in the preamble to the Act:

Mayor's Letter Book, unpublished document in the archives of Toronto City Hall. The following is a copy of the letter sent to Thomas C. King from Charles Daly, the Clerk of the City of Toronto:

July 22 1840

Sir

I am directed to acquaint you that in compliance with the intention given before the performance of the 'National Circus' were authorized in the City the Magistrates desire that a sum of Ten pounds may be contributed by you to the funds of the House of Industry in this City.

Chas. Daly

Proprietor Natl Circus

Under the direction of the City Council, this charitable institution provided food and lodging for immigrants and unemployed workers throughout the 1840's.

An Act to Regulate Theatrical Performances and Other Exhibitions, unpublished By-law of the City of Toronto passed on 17 August 1840. The original is in the archives of Toronto City Hall. The City of Toronto's incorporation was made perpetual by an Act of 1840, and the City Council spent much of that year in revising the city By-Laws.

Whereas it is expedient and necessary to regulate and provide for the Licensing of all Theatres, Menageries, Exhibitions, Common Showmen, Mountebanks, Circus riders, Jugglers, and other persons exhibiting any idle acts or feats for gain or profit in the City of Toronto and the Liberties thereof. . .  

As well as the increase in the license fee, the act provided for a fine of up to five pounds per performance, plus the prosecution cost, to be levied on all performers taking part in an unlicenced production. If any performer could not pay the fine, the City authorized itself to liquidate his "goods and chattel" and, that failing to meet the required sum, to imprison the performer or performers in the City Jail for a term not to exceed thirty days.  

The new ordinance apparently discouraged potential touring actors. Records indicate that the first professional company of actors to perform under the ordinance came to Toronto nearly two years after its passage, and made use, as had Powell and Hough before them, of the large room at the City Hotel. Little information remains to detail the activities of this company. Their season opened on 30 June 1842 following appearances in Quebec City, Montreal and Kingston, and the Misses Elliott and Fitz James received a favourable reaction to their performances.  

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17 An Act to Regulate Theatrical Performances and Other Exhibitions, 1840.  
18 Ibid.  
19 Toronto, Morning Star and Toronto Transcript, 28 June 1842 and 2 July 1842.
Although the company announced its intention of remaining in Toronto for a lengthy season, no mention of them remains through the summer until 19 September 1842, when Edwin Dean and W. S. Forrest arrived seeking a temporary home for their Rochester company which had achieved considerable reknown on the Great Lakes circuit.  

Edwin Dean, manager of the Eagle Street Theatre in Buffalo, leased and remodelled the Concert Hall on Exchange Street in Rochester in 1840, to supply his company with a second theatre and a double season. Increasing opposition to the theatre in Rochester by 1842, and a desire to provide his daughter, Julia, a wider range of audiences, prompted Dean to make an extended tour of the Great Lakes region that summer.

A fourteen-day season in Hamilton immediately preceded the arrival in Toronto of the company whose ranks included Mr. and Mrs.

20 Toronto, *Morning Star and Toronto Transcript*, 2 July 1842.


22 Ibid.

23 Ibid.

Edwin Dean, their daughter Julia, Mr. and Mrs. W. S. Forrest, Harrison, who had appeared earlier in Toronto, Mr. and Mrs. W. G. Noah, and a guest appearance by the English vocalist John Braham.

Edwin Dean's managerial career in the Great Lakes region included a partnership with Charles B. Parsons in 1833, a partnership with David McKinney between 1834 and 1837, the sole manager of the Rochester and Buffalo theatres between 1838 and 1842, and a partnership with Forrest for the season of 1842-43. After concluding his partnership with Forrest, Dean settled in Cincinnati and travelled throughout America as a star. His wife Julia, the daughter of Samuel Drake, began her career with her father's company in 1815. Prior to her marriage to Edwin Dean she had been married to Thomas Fosdick. The Deans had two daughters, Julia and Helen, both of whom followed their parents onto the stage. Brown, American, p. 105, Ludlow, Dramatic Life, pp. 600, 607, and Gaiser, "Cleveland", p. 519.

Born at Pleasant Valley, New York, on 22 July 1830, Julia Dean began her acting career in Rochester at the age of eleven. She appeared in Toronto a year later, her talent potential already obvious. After her mother's death, she toured with her father throughout America. In 1846, she made her adult debut in New York as Julia in The Hunchback, and the next ten years saw her a favourite of the New York audiences. She made an unhappy marriage in 1855, however, and her subsequent divorce cost her much of that favour. She remarried in 1867, and died the following year in childbirth. Brown, American, p. 105, and Ludlow, Dramatic Life, p. 607.

W. S. Forrest commenced his theatrical career in Utica, New York, in 1826 with W. H. William's Company. He acted in all the major centres around the Great Lakes, including Buffalo, Rochester, Detroit, and Cleveland, as a low comedian. He first attempted the managerial role at the Columbus Street Theatre, Cincinnati, Ohio, in 1833 with Campbell and Muzzy. He manager throughout the Great Lakes region in the 1830's and 1840's, but as new actors and managers arose in the 1850's, he moved farther west. He last appeared at the St. Paul's Opera House in Minnesota, and died a few months later on 23 December 1868 at the age of sixty-two. Brown, American, p. 133, and Gaiser, "Cleveland", p. 524.

Harrison had appeared earlier in Toronto as member of Thorne's company in 1835.

John Ross Robertson's work has created confusion with regard to Mr. and Mrs. W. G. Noah. His account of theatre in Toronto places them in 1840 at the Theatre Royal, later destroyed by fire, and makes W. G. Noah, the manager and Mrs. Noah, his daughter: "This theatre [Theatre Royal] was taken by Mr. Noah and his daughter, who was at that time a star of considerable magnitude." Robertson, Landmarks, I, 481. Hye
who had presented three musical concerts in the city during the past month, assisted by his son, Charles. The company performed for only one week at the large room of the City Hotel in Toronto.\textsuperscript{30} Before departing from Toronto for the week, the managers concluded arrangements with Deering, the proprietor of the North American Hotel,\textsuperscript{31} to convert his large room into a theatre and transferred their establishment to that hotel. Probably the greater dimensions of the large room adjoining Deering's Hotel, which provided more space for audiences and actors, encouraged Dean and Forrest in this decision.

Returning to Toronto at the end of September, Dean and Forrest commenced a two-week engagement "in Deering's longroom, a place admirably adapted for the purpose, the convenient locality and

\textbf{Bossin notes that "endeavours to determine the place of these Noahs in Toronto theatre history show what hard and almost vain work can befall the researcher when the chronicler in an earlier century records misinformation." Hye, Bossin, \textit{Stars of David} (Toronto, 1956), p. 14. The following attempts to clarify the confusion of which Bossin eventually despair: first, W. G. Noah never appeared at the Theatre Royal which was destroyed by fire in 1840, although Mrs. Noah appeared there under the name of Mrs. McClure before her marriage to Noah in Rochester during the early 1840's; second, Deering's North American Hotel opened as the Theatre Royal some five months after Dean and Forrest's appearance, and the person conveying the information to Robertson may have confused the two theatres since they had the same name; third, although he accompanied his wife to Toronto as a member of the company, his position as an actor was minor, but, because of his education and business experience, he may have handled some aspects of the financial operation of the company, which would account for the term manager, used by Robertson.\textsuperscript{30}

\textsuperscript{30}Toronto, \textit{Examiner}, 21 September 1842.

\textsuperscript{31}Toronto, \textit{Examiner}, 19 October 1842. John Ross Robertson again confused the history of theatre in Toronto when he reported that after the Theatre Royal "came Deering's, another barn-like structure, near the Ontario House, of which he was the proprietor." Contemporary newspaper accounts place Deering's theatre at his North American Hotel, not the Ontario House. Robertson, \textit{Landmarks}, I, 482.
comfortable dimensions of which must ensure them more numerous and respectable audiences than they could possibly expect in their former place."  

Deering's North American Hotel, like most buildings in Toronto at that time, had modernized during the early 1840's, converting from candle and oil lamp illumination to gas lighting. In their new makeshift accommodations, Forrest and Dean claimed the honour of the first gas-lit production in Toronto, since even the permanent Theatre Royal, which fire had destroyed earlier that year, had operated without gas lighting.  

In his book, The Canadas in 1841, Sir Richard Bonnycastle reported that "various attempts to get up respectable races, to establish a theatre and a winter assembly for dancing" had not met with success. The lack of a commodious theatre hindered the efforts of the local amateurs as well as the visiting professionals since the destruction of the Theatre Royal. Championing the cause of amateur theatricals, the editor of the Toronto Mirror suggested, on 30 December 1842, "the getting up of 'private theatricals'," since the amateurs provided "great sources of amusement, and somewhat more intellectual than 'dancing'."

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32 Toronto, Examiner, 21 September 1842.
33 Toronto, Morning Star and Morning Transcript, 1 October 1842. For a discussion of the use of gas-lighting in theatres see the unpublished dissertation (Northwestern University, 1955) by McDonald Watkins Held, "A History of Stage Lighting in the United States in the Nineteenth Century," in which he notes that gas lighting first appeared at the Lyceum Theatre in London in 1803 and at the Chestnut Street theatre in Philadelphia in 1816.
35 Toronto, Mirror, 30 December 1842.

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Rising to the occasion, the Officers of the Garrison, under the supervision of Captain E. D'Alton, applied on 3 January 1843 for a licence permitting a series of amateur theatrical productions for the benefit of local charities. On 16 January 1843, Charles Daly, the City Clerk, conveyed a letter to Captain D'Alton granting a licence at a charge of "fifteen shillings each night of performance." The fee paid, Deering's theatre in the North American Hotel assumed the title of the Theatre Royal to host the Garrison Amateurs. Augmented by some of the Toronto populace, Mr. and Mrs. Deering, Mr. and Mrs. Brown, and Miss Fitz James, the garrison officers performed sixteen comedies and farces on eight nights between 18 January and 28 April 1843. With the removal of the 83rd Regiment and Captain E. D'Alton in the summer of 1843, the English army, which had supplied most of the amateur theatricals up until this time, ceased its active role in Toronto's amateur theatres.

36 The original letter is in the Toronto City Council Papers at the Ontario Archives.

37 Mayor's Letter Book (Unpublished), entry for 16 January 1842.

38 Toronto, Herald, 12 January 1843.

39 Robertson reports that Brown was an assumed name of "a clever actor, a Philadelphian, of Quaker extraction, who boarded at Mrs. O'Keefe's Hotel." Brown acted with various companies in Toronto from the early 1840's until his death in the city around 1848. Robertson, Landmarks, I, 479.

40 The depression having receded following Lord Sydenham's implementation of the union of the Canadas, Miss Fitz James presumably found remunerative uses for her talents and remained in Toronto after her earlier appearance.
Shortly after the departure of the 83rd Regiment, Dean and Forrest returned to the Theatre Royal at the North American Hotel on 19 July 1843 with a company of actors which included Dean, his daughter, Julia, and Mr. and Mrs. Forrest from their previous company and several new members: Dougherty, Bebee, Mrs. Preston, who had assumed Mrs. Dean's roles after her death the previous year in Rochester, and Miss Clemence, the danseuse. During the tenure of the Garrison Amateurs, the Theatre Royal at Deering's hotel underwent considerable improvement:

The footlights have been moved forward, by means of which the cramped appearance of the stage has been remedied; the Royal arms over the Proscenium have been embellished; the drop scene has been retouched and embellished; while on one side of the stage Comedy smiles from behind her mask, and on the other, Tragedy proffers, with a frown, the dagger or the bowl.

In these remodeled surroundings, the company remained for a two-week season which included a visiting star and provided Toronto audiences with an opportunity to see Joshua S. Silsbee perform his Yankee

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41Toronto, Mirror, 21 July 1843.

42Dougherty performed with various companies in the Great Lakes area and in the West and South. He appeared as a member of Joseph Parker's company in 1838-1839 and 1839-1840 in Cleveland. The season of 1848-1849 found him in New Orleans with Ludlow. Ludlow, Dramatic Life, p. 679, and Gaiser, "Cleveland", p. 520.

43Toronto, Herald, 20 February 1843.

44Born on 1 December 1813, Joshua Silsbee began his career in the Mississippi Valley region in the 1830's. The first extant record of Silsbee occurs in 1836 when he worked as a stock actor in the company of the Nashville Theatre. In Cincinnati in 1840, Silsbee made his first hit as a Yankee character. After leaving Toronto, he toured throughout America and in 1851 went to London where he was accorded a better reception than Dan Marble, James Hackett or George Hill had.
characters. One of the major delineators of the Yankee, or New England, character, Silsbee began touring as a star in 1841 and had just completed an engagement during June at the Chatham Theatre, New York, before coming to Toronto.47

Soon after completing their Toronto season, the partnership of Dean and Forrest disbanded when Dean and his daughter set out around the Great Lakes on their own and from thence into the western theatres as "stars." During the summer of 1844, deprived of the Dean and Forrest company, the Toronto theatre-going public satisfied themselves with one production by the Gentlemen Amateurs of the melodrama, The Gambler's Fate, with the burlesque afterpiece, Bombastes Furioso, on 14 June 1844.48 The amateur production in June marked the last recorded use of the Theatre Royal, North American Hotel, since amusements transferred to the City Hall, shortly in disuse when the Council located its meeting rooms and offices in the new market.49

Following Dean and Forrest's last visit to Toronto, the City Council approved a By-law on 6 November 1843, authorizing the

received. In 1855, he travelled to California where he died in December of that year. Francis Hodge, Yankee Theatre (Austin, Texas, 1964), pp. 240-253. Hereinafter referred to as Yankee.

45 Hodge, Yankee, p. 246.

46 Odell, Annals, IV, 646.

47 Records do not indicate the presence of Mrs. Silsbee, the widow of Henry Trowbridge who performed in York in 1824. She generally accompanied her husband on his tours and acted opposite him.

48 Toronto, British Colonist, 11 June 1844.

49 The archivist at Toronto City Hall supplied information on the building of the market.
Corporation of Toronto to acquire a suitable site for the erection of the first of a series of Ward or District Markets. Having acquired a lot on the southwest corner of Jarvis and Front Streets, the Standing Committee on Public Markets submitted to the City Council on 4 March 1844 several plans and estimates prepared by local architects. The City Council approved the design submitted by Hower Boyer Lane and, on 10 June, passed a By-law to provide for the erection of the Market at a cost of seven thousand pounds. Motivated by the approval of the new market complex, William J. Coates, the editor of the Toronto Star and Canadian Farmer's Journal, asked "shall we not have a THEATRE?" and suggested the possible means of obtaining the required funds for a theatre:

Let a joint stock company start the scheme. Let 200 shares be announced at £10 per share, and we will bet the long odds that the THEATRE will soon be up and doing.\(^{50}\)

This method of raising funds to build a theatre succeeded in many frontier towns, but, had any of Toronto's citizens bet the short odds of that wager, the editor lost heavily. The theatre-going public shared his misfortune for no theatrical performances enlivened Toronto during 1844 following the appearance of the Gentleman Amateurs in June at Deering's Theatre Royal.

As work on the new market progressed through 1844 and 1845, a solution to the problem of housing theatricals emerged. The new market provided offices for the City and a new meeting place for the City Council. No longer needing their former premises, the City

\(^{50}\) Toronto, Star and Canadian Farmers Journal, 29 June 1844.
rented the old City Hall for amusement purposes, and a travelling vocalist, Phillips, christened the city's theatrical hall with a vocal concert on 2 June 1845, before a large admiring crowd. The old city hall housed public amusements regularly for only seven months and no records remain to suggest the inclusion of a dramatic company among these amusements although Thomas F. Lennox inquired about a possible lease of the premises on 19 August 1845.\(^{51}\)

On 21 October 1845, the **British Colonist** announced plans to replace these make-shift facilities:

> Our old townsman, Mr. James Mirfield, of the Shakespeare's Head Inn, has leased from the Corporation a large building adjacent to Government House, with the view of constructing a Theatre, the want of which has been much felt in Toronto. Attached thereto will be a commodious circus, together with a saloon and refectory. These works are (we believe) commenced, and its completion may be reckoned on in time for our host to serve us up a Christmas pantomime. Mr. Mirfield's exertions will in future be directed to satisfying both our mental and corporeal appetites; and we are sure, from his known tact, successfully.\(^{52}\)

A month later, on 19 November 1845, a group of Toronto citizens formed the Amateur Theatrical Society and began their preparations for a season of amateur theatricals.\(^{53}\) More interested in the eating and

\(^{51}\)The original letter may be found in the Toronto City Council Papers, at the Ontario Archives. Thomas Lennox had performed in Toronto as a star with Gwinne and Ellsworth's company in September 1839. Presumably, the City Council denied him permission for the use of the hall, because when he becomes manager of the Toronto Lyceum in January of 1846, the **British Colonist**, 6 January 1846, remarked "Mr. Lennox (favourably known here some five or six years since)," which implies that Lennox did not appear in Toronto since his appearance with Gwinne and Ellsworth's company.

\(^{52}\)Toronto, **British Colonist**, 21 October 1845.

\(^{53}\)Toronto, **British Colonist**, 21 November 1845.
drinking side of the business, the old townsman Mirfield effected an arrangement with Thomas F. Lennox, who had performed in Toronto during the week of 2 September 1839 with Gwinne and Ellsworth's troupe, to manage the amateurs at the Toronto Lyceum, the name ascribed to the new theatre.

The amateurs inaugurated the Toronto Lyceum on 12 January 1846 with School for Scandal and High Life Below the Stairs, but the scenery provided by Messrs. Bull and Craig, scenic artists with the society, was lost in the dim candlelight. Gas lights installed at the theatre during the ten days which separated their first two performances illuminated their subsequent productions more adequately. The Amateur Theatrical Society performed on at least fourteen more evenings before the end of their season on 29 May 1846. Thomas Lennox, manager of the amateurs, provided their only opposition during the four month season on 19 May when he presented four other professional actors in Kotzebue's popular melodrama The Stranger and the comic afterpiece Married for a Day.

Except for this one night under Lennox' management, Toronto had not seen a professional company of actors for three years, but professionals assumed the Toronto stage again with the arrival of

54 Toronto, British Colonist, 6 January 1846.
55 Toronto, Star, 21 January 1846.
56 Toronto, British Colonist, 16 January 1846.
57 Toronto, British Colonist, 19 May 1846.
George Skerrett58 from Montreal on 1 June 1846.59 Many of Skerrett's Montreal company from the season of 1845-1846 came with him to Toronto60 including Skerrett's wife, Emma,61 T. B. DeWalden,62 William M. Fleming,63 H. O. Pardey,64 McKeon, Meeker, Jameson, Palmer, Born in Liverpool, England, on 21 May 1810, George Skerrett began his acting career in Liverpool. He came to America under the urging of Simpson and made his American debut at the Park Theatre in New York. During the second half of the 1840's, he managed at Montreal during the winter months and toured the Great Lakes during the summer. After leaving Montreal, he worked at the Lyceum theatre in New York. Leaving there, he travelled to Albany where he acted until his death on 17 May 1855. Brown, American, p. 336, and Phelps, Players, pp. 272-274. 59Toronto, Star, 30 May 1846. 60Skerrett advertised Miss Celeste., danseuse, as a member of the company, but withdrew her name on 19 June 1846 because Miss Celeste did not honor her contract, and failed to make an appearance at Toronto. Toronto, British Colonist, 19 June 1846. 61Born in Glasgow, Scotland, Emma Skerrett came to America with her husband. After his death, she married Harry L. Bascombe whom she divorced on 20 September 1862 for desertion. She acted in America until her retirement in the late 1870's. Brown, American, p. 336, Ludlow, Dramatic Life, p. 634, and Phelps, Players, p. 274. 62Born in London in 1811, T. P. DeWalden's first appearance on any stage occurred at the Haymarket Theatre, London, in 1844. He debuted in America in December of the same year at the Park Theatre, New York. From there he went to Montreal and then Toronto. He continued an acting career around the Great Lakes in the late 1840's and managed the Nashville Theatre, Tennessee, in 1852. He returned to England on 9 May 1857 but came back to America in September 1858. On his second visit to America, he followed a mercantile career with his only recorded acting appearance coming in 1862 at the Winter Garden, New York, during Kate Bateman's engagement. Brown, American, p. 101. 63After leaving Skerrett's company, William M. Fleming began a career as manager of the Odeon Theatre in Albany, New York, in the summer of 1847. Phelps, Players, pp. 245, 252-253, and 301-302. 64Born at Lymington, England, on 16 September 1808, H. O. Pardey came to Canada in 1838 and followed a career in acting and playwriting. He died in Philadelphia on 3 March 1856. Brown, American, p. 298.
Brown, Mrs. Fracy, Mrs. Duvenal, and Mrs. Maywood. Newspaper accounts reveal the absence of popular response to their season between 1 June and 25 June 1846 and audiences remained small: "We hope that a very numerous company will intrude upon Mr. Skerrett's privacy. We can promise them they will receive a hearty greeting." In an effort to create enthusiasm for his season, Skerrett requested various groups to offer their patronage to his theatrical efforts in Toronto:

Lyceum Theatre
June 15th, 1846

To The Worshipful The Aldermen and Common Council of the City of Toronto
Gentlemen.

I have incurred considerable expense in bringing here a highly respectable and talented Company in my endeavour to establish a well-conducted Theatre.

Hoping you will not consider my endeavours unworthy your support, I respectfully solicit your support and patronage for a performance on any evening most suited to your convenience, during my stay here, which is confined to this week and the next.

I have the honor to remain
Your most obedt. Servt.
George Skerrett

The Mayor and the Council extended their patronage to the Montreal company on 24 June and further assisted Skerrett by lowering his assessment to $1.00 per performance and returning a portion of the license money which he paid to the City for the season. Patronage

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65 Toronto, British Colonist, 16 June 1846. See also Toronto, British Colonist, 5 June 1846 and 9 June 1846.

66 Other groups offering their patronage to Skerrett included Colonel McKay and the Officers of the 82nd Regiment on 10 June, and the Members of the St. Andrew's Lodge of Freemasons on 19 June 1846.

67 The original letter is in the Toronto City Council Papers at the Ontario archives.

68 A letter from George Skerrett to the City Council dated 29
in the nineteenth century theatre approximated a modern theatre party: a group attended a particular performance en-masse. Announcing such evenings in the advertisements helped to raise the company in the estimations of the populace and brought more of the theatre-going public to the theatre. Skerrett suffered the attention of a petty malefactor, possibly inspired by libellous anti-theatrical sermons in the evangelical churches, who systematically destroyed the playbills posted around Toronto. In spite of the twenty dollar reward Skerrett offered for information leading to the conviction of the offender or offenders the nuisance continued through his month-long season in Toronto.  

Skerrett left Toronto at the end of June having concluded his unsuccessful season and conveyed his company to Hamilton. George Vandenhoff arrived two weeks later to deliver a series of dramatic readings at the Old City Hall on 10 July. The presentation on 28 August by Mrs. Gilbert at the Lyceum Theatre probably tended more toward a reading than an actual performance, as suggested by the notice for the performance: "selections from Pizarro, and A Day in Paris, will be represented. Mrs. Gilbert (late Miss Duff) sustaining

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May 1847. The original letter is in the City Council Papers at the Ontario Archives.

69 Ontario Archives, Playbill, 12 June 1846.

70 Born in England, George Vandenhoff made his London debut on 14 October 1839 at Covent Garden and made his American debut at the Park Theatre, New York, as Hamlet. He took his farewell from the stage in November 1856 and began a career in law in November 1858. Brown, American, p. 365, and Ludlow, Dramatic Life, p. 565.

71 Toronto, British Colonist, 10 July 1846.
the part of Elvira and five characters in the afterpiece." No further advertisement elaborates the nature of the entertainment. Perhaps another theatre troupe had come to the Lyceum during August, or perhaps the Toronto Gentlemen Amateurs backed Mrs. Gilbert, but the choice of the term "selections", seems to relegate the performance to the category of a dramatic reading rather than a full production.

Mrs. Gilbert's engagement in August culminated seven months of continued activity at the Toronto Lyceum, but an insignificant news item buried in the British Colonist of 31 July had already settled the fate of the Lyceum Theatre:

The Government House and grounds are to be forthwith set apart for the purposes of a Normal School; but, from the arrangements contemplated, we believe the citizens will continue to enjoy the privileges of the park, under such regulations as may be necessary to be prescribed by the Board of Education.

In a letter to J. George Hodgins, first headmaster of the Normal School, dated 9 May 1846 Egerton Ryerson announced his intention of obtaining not only the Government House and its grounds, but all the other buildings connected with the grounds including the Lyceum Theatre.

The transferral of the old Government House and the building housing the Lyceum theatre to the Normal School created a problem for Ryerson since the lease which James Mirfield held from the City Council

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72 Toronto, British Colonist, 28 August 1846.
73 Toronto, British Colonist, 31 July 1846.
74 J. George Hodgins, Historical Educational Papers and Documents of Ontario, 1792-1853, III (Toronto, 1911), 138.
for the use of the latter building would not expire for another year. Although the theatre technically became part of the Normal School, a letter from the Education Office, dated 14 September 1846, directed that "James Mirfield, be allowed to remain in occupation under the lease from the Corporation from the City of Toronto until the 1st September, 1847," extending the life of the Lyceum Theatre but numbering its days.

The Gentlemen Amateurs returned to the Lyceum on 16 September 1846 with an adaptation of Poor Gentleman, by George Colman, the Younger, which they retitled Canadian Virtue. The reappearance of the amateurs on the Lyceum stage contained the seed of a new era in Toronto theatricals, in particular the performance of T. P. B. as O'Callaghan in the afterpiece, His Last Legs. A Toronto Amateur, Thomas Pope Besnard, had succeeded Lennox as stage manager for the Gentleman Amateurs in December 1846, and having directed the Lyceum Theatre through its last year, would play an instrumental role in the establishment and direction of its successor, the Royal Lyceum.

The Hill family replaced the Gentlemen Amateurs on 2 October at the Lyceum Theatre. From a home base in Montreal, Charles Hill, Mr. and Mrs. Charles Hill came to America in the early 1840's and spent most of the 1840's acting around the Great Lakes Circuit. They acted as stock members of Tom Placide's company in 1853 until the burning of the Varieties in New Orleans. Then, they became members of

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75 The original letter is in the Toronto City Council Papers at the Ontario Archives.
76 Toronto, British Colonist, 15 September 1846.
77 Toronto, Examiner, 15 December 1846.
78 Toronto, British Colonist, 2 October 1846.
79 The Hill family replaced the Gentlemen Amateurs on 2 October at the Lyceum Theatre.
his wife and their two children, Rosalie and C. Burton Hill, travelled extensively throughout the Great Lakes Region at this time. Prior to their arrival in Toronto in October, they completed a tour through Canada, which witnessed their performances in Woodstock, Paris, London, Brantford, Galt, and Guelph. For their fourth and last performance in Toronto on 8 October, the Hills invited the Gentlemen Amateurs to appear with them for a performance accorded the patronage of His Worship the Mayor. After the departure of the Hills for Montreal, where they performed and conducted a dancing school during the winter season, the Gentlemen Amateurs provided further theatrical diversion for the duration of the fall season. The Gentlemen Amateurs of Toronto opened their season on 18 December 1846 with a production of the comic drama King O'Neill and the assistance of the


Rosalie Hill came to America in the 1840's with her parents and acted around the Great Lakes and the American West and south. She appeared as a member of Ludlow's company in New Orleans during the season of 1850-1851. Ludlow, Dramatic Life, p. 715.

Born in Dover, England, in 1828, Charles Barton Hill came to America in the 1840's with his parents, and toured with them throughout the 1840's. His New York debut occurred at the Broadway Theatre in September 1850. His career continued through the 1850's and 1860's as he toured throughout the United States as a star. Brown, American, p. 176, and Ludlow, Dramatic Life, p. 715.

Toronto, British Colonist, 2 October 1846.

Toronto, British Colonist, 13 October 1846.
Hamilton Gentlemen Amateurs. Their season continued until May 1847, but discord ripped through the ranks of the Gentlemen Amateurs in April, and, gentlemen as they were, the principals in the dispute retired to the Union Race Course to settle their differences honorably with duelling pistols.

During rehearsals for *The Wandering Minstrel* on 16 April 1847, Maddock disagreed forcibly with T. P. Besnard's direction, and the two gentlemen stepped outside the theatre where the actor succumbed to directorial superiority in a fist fight. The next day Maddock send J. D. Barnes, a mutual friend and fellow actor, to challenge Besnard to a duel, an honour which Besnard refused. Accordingly Barnes labelled the manager "a cowardly bully" and, friendships forgotten, Besnard requested A. Maule, the musical director at the Lyceum Theatre, to act as his second and challenge Barnes to a duel. Barnes appointed Thomas Shortis as his second, and in the still morning hours of Tuesday, 20 April 1847, the four gentlemen, accompanied by "Dr. Herrick, who was on the ground professionally,"

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86 Toronto, *Examiner*, 28 April 1847. This paper carried a copy of the note sent from Barnes to Besnard that precipitated the duel:

Wellington Street, 3 PM
April 19, 1847

Sir:--I have just received your reply to my note of this morning; in reply to which I beg to state, on behalf of myself, that you are a cowardly bully.

I am Sir, your ob't serv't

J. D. Barnes

convened at the grounds of the Union Race Course. Fortunately for the parties involved, Barnes fainted at the moment of crisis and his fellow belligerants carried him home before the duel could be fought. The near duel aroused the rancour of the press: "We cannot but remark, that the Theatre and race course were fit places for the originating and terminating of this disgraceful farce." Although the theatre had acquired a veneer of respectability during the decade of the forties, the journalistic reaction to the para-theatrical activities of the amateur gentlemen demonstrated the absence of total acceptability accorded theatre in Toronto at this time. Many regular members of the Gentlemen Amateurs resigned from the society after this demoralizing display, forcing Besnard to recruit the assistance of the Officers of the Garrison for his two productions in May.

The amateur productions ceased on 6 May 1847 and George Skerrett, lessee of the new Montreal Theatre, the Toronto Lyceum, and the Hamilton Theatre, returned to Toronto to begin his second season on 24 May. During his first season in Canada West in 1846, Skerrett had followed his season in Toronto with one in Hamilton, but, in 1847, he performed alternately in both centres. In a further attempt to increase his revenue, Skerrett began augmenting his company with visiting stars. James Wallack, billed in an extant notice as "the

88Toronto, Examiner, 28 April 1847.

89Toronto, Examiner, 4 May 1847.

90Toronto, British Colonist, 7 May 1847, and Toronto, Examiner, 18 May 1847.

91James William Wallack (1791-1864) belonged to a family of actors. He came to America in 1818 from London and, after that time,
greatest living actor and the GREATEST EUROPEAN STAR who has ever appeared in Toronto," joined Skerrett as a star on 14 June. Wallack performed with Skerrett in both Hamilton and Toronto, and Skerrett's handling of Wallack's engagement illustrates his business sense. In 1846, Skerrett had spent a season entirely in Toronto and then removed for a season in Hamilton. By regularly alternating the season between Toronto and Hamilton in 1847, Skerrett apparently hoped that the novelty of the professional actors performing for a lengthened season would attract better houses, and, by promising a two-week engagement, albeit one week in Toronto and one week in Hamilton, to each star, he could attract more famous actors and hence more revenue. Despite Skerrett's sensible planning success still evaded his endeavours, and, hat in hand, he petitioned the City Council for a remission of the license fee:

> Notwithstanding your valuable assistance on Friday my season hitherto has been one of considerable Loss, with every prospect of continuing so. My company is very expensive and I cannot move them from here until the New Theatre in Montreal is ready to open. May I submit to your gracious consideration the entire remission, this

divided his time between England and America. He managed the National Theatre, New York, between 1837 and 1839, and opened Brougham's old Lyceum Theatre, New York, as Wallack's Theatre in 1853. Although a highly gifted actor in both comedy and tragedy, his place in American theatre history derives from his excellent management of his theatres. After ten years of productions at his first theatre, he opened a second Wallack's Theatre at Broadway and 13th Streets in 1861. Although he retired from acting in 1859, he continued managing until his death in 1864. His son, John Johnstone (Lester) Wallack, managed the Wallack Theatre after his father's death. Coad and Mims, American Stage, pp. 73, 105, 109, 110, 199-203.

92Toronto, Examiner, 15 June 1847.
season, of the tax on Theatrical entertainments; the origin of which I believe to be more to secure the power of excluding improper entertainments, than to be a burthen on a respectably conducted Theatre, which I submit mine to be.  

No explanation for Skerrett's failure during his two seasons in Toronto presents itself in contemporary records. After the limited response accorded his season in 1846, his logic in returning to Toronto for a second attempt in 1847 seems questionable. Since the builders had not yet completed his new theatre in Dalhousie Square, Montreal, during the summer of 1847, his lack of a theatre in Montreal could have necessitated the second venture into Canada West.  
Performing alternately in Hamilton and Toronto would have increased his travelling expenses, and a star of Wallack's calibre may have charged a prohibitive fee for his services. Further, Skerrett himself fell ill on 24 May, and his indisposition prevented his appearance on the stage until 31 May. Although he directed the affairs of the company from his sickroom, his inability to supervise his company personally may have had something to do with its failure.

Regular members of his company in 1847 included Skerrett and his wife, who was "indeed Canada's favourite, and must continue so, grasping and portraying as she does, characters in themselves 'wide

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93 A letter from George Skerrett to the City Council dated 29 May 1847. The original letter is in the Toronto City Council Papers at the Ontario Archives.

94 Toronto, British Colonist, 7 May 1847.

95 Toronto, Examiner, 25 May 1847.

96 Toronto, Examiner, 1 June 1847.

97 Toronto, Examiner, 25 May 1847, 28 May 1847, and 1 June 1847.
as the poles asunder,' and yet the portraiture is always lifelike."98 DeWalden "the same versatile, incomprehensible, amusing fellow he always was,"99 Palmer, Ward, H. O. Pardey, Charles Hill, "as stage manager, and his accomplished wife,"100 Fracy, Anderson, "of the Theatre Royal, London,"101 Mrs. Maywood, and Miss St. Clair completed Skerrett's company. As a whole the company "this season is superior, and, it may well be imagined more expensive then that of last year, while the patronage has not been so remunerating. Then we heard an outcry for a danseuse; this year we have two: The incomparable Miss St. Clair and Mrs. Charles Hill, whose merits need no encomiums at our hands."102

D. Leonard, the "celebrated Irish Comedian . . . [who] both in the cis-Atlantic and transatlantic cities . . . enjoys and deservedly the estimation of all lovers of the Hibernian character"103 joined the company between 1 June and 5 June in Toronto and spent the next week in Hamilton with Skerrett's company. Houses during Leonard's engagement improved; however, Leonard took a large portion of the gate.104

98Toronto, Examiner, 28 May 1847.
99Toronto, Examiner, 25 May 1847.
100Toronto, Examiner, 25 May 1847.
101Toronto, Examiner, 2 July 1847. The reviewer remarks that only Charles Macready was superior to Anderson.
102Toronto, Examiner, 8 June 1847.
103Toronto, Examiner, 1 June 1847.
104Toronto, Examiner, 1 June 1847.
Prior to the arrival of the first visiting star, the editor of the *Examiner*, James Lesslie, bewailed the lack of public support for Skerrett's company in spite of the "superb" dramatic fare he offered:

But looking on those who attended—or rather on the seats that might have been profitably occupied by those who should have attended,—we must confess that, whatever we may be physically, yet we Torontonians are not intellectual gourmands. . . . many—too many—"pray to be excused," that prayer being urged on grounds as dissimilar as the excuse is tame.  

Lesslie suggested a partial explanation for the lack of interest expressed generally by the citizens of Toronto when he referred to the unfavourable state of the weather, for Toronto summers frequently verged on tropical rain forest conditions.  

Audiences in Hamilton had proved as sparse during Skerrett's first week in that city and the curtain rose "on a ghost of an audience, notwithstanding the well-earned claims and reputation of these whose names grace the bill." Satiated perhaps by the regular offerings of the amateurs during the past year, audiences did not throng to the theatre in Toronto or Hamilton for regular performances in spite of Skerrett's superior company of actors, and arrived in force only during the engagements of Leonard and Wallack.

105 Toronto, *Examiner*, 1 June 1847.

106 Toronto, *Examiner*, 1 June 1847. Kerr and Spelt note the following concerning Toronto's weather: "During the course of a year, Toronto experiences a variety of meteorological conditions ranging . . . from the sultry heat common in the Tropical Rain Forest to the cold dry windy conditions found in the Sub Arctic." Kerr and Spelt, *Face*, p. 23.

For his benefit evening on 28 June to open his last week in Toronto, Skerrett chose the comic prelude, The Manager in Distress, a fitting epithet to his season. The Examiner sought to entice the citizens to provide the company with crowded houses:

To Skerrett we owe intellectual feasts of no mean order: no risk has deterred him from, nor have any pains or expense been spared in, procuring the finest dramatic talents. With our contemporary, the Herald we feel that every exertion has been given to make the Theatre at once, "respected and respectable" and we trust such a support may be given him as shall induce the manager to make this the centre of a Canadian circuit.

In spite of journalistic approval ladled on his efforts, Skerrett concluded his season on 2 July 1847 with no financial recompense commensurate with his efforts. Prior to Wallack's engagement the editor of the Examiner prematurely forecasted that "as Canada progresses, and wealth increases, there is no reason why we should not have the best of the European stars. Hitherto there have been few towns of sufficient consequence to induce them to visit; but surely Toronto can afford encouragement to the best of them." Toronto audiences were not yet prepared to support a regular professional theatre, and his dream of seeing Toronto as the centre of a Canadian circuit remained in its embryonic condition.

The performances of The Elder Brother and Matrimony on 2 July signified not only the end of Skerrett's season, but also the end of

109 Toronto, Examiner, 25 June 1847.
110 Toronto, Examiner, 8 June 1847.
111 Toronto, Examiner, 2 July 1847.

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the Toronto's Lyceum Theatre on the government grounds, for Mirfield's lease expired on 1 September with no further dramatic activity, and the theatrical year of 1847-1848 loomed bleakly on the horizon, and continued so for over a year.

Van Amburgh's Menagerie in July\textsuperscript{112} and the Victory Circus in September 1847\textsuperscript{113} offered amusement geared to the tastes of Torontonians as evidenced by their refusal to patronize Skerrett. In the new year, Lesslie, editor of the \textit{Examiner}, continued to berate his readers for their apathy in theatrical matters: "Our Lyceum's bare and white washed walls' are now devoted to educational purposes, instead of those of the votaries of Thespis," while Hamilton boasted a "pretty little theatre ... under Mr. Harrison's management," staffed by T. P. Besnard and his Toronto amateurs.\textsuperscript{114}

A month later, however, Hugh Scobie, editor of the \textit{British Colonist}, announced that James Mirfield, the former proprietor of the Lyceum Theatre, had begun arrangements for the erection of another Lyceum in Toronto,\textsuperscript{115} but for reasons never recorded Mirfield's new theatre did not materialize. In the meanwhile T. P. Besnard relinquished his amateur status and embarked on a professional career.

\textsuperscript{112} Isaac Van Amburgh began his career with the Association as a member of the Zoological Institute in 1820. Billed as the Lion King, he met with such great success that the next year the Association sponsored him in Van Amburgh's Menagerie which lasted into the 1850's. May, Rome, p. 34.

\textsuperscript{113} Toronto, \textit{Examiner}, 3 September 1847.

\textsuperscript{114} Toronto, \textit{Examiner}, 1 February 1848.

\textsuperscript{115} Toronto, \textit{British Colonist}, 17 March 1848.
He appeared in St. Catharine's, Niagara, Port Hope, and Coburg in Canada West, now the province of Ontario, before opening at the Old City Hall in Toronto on 30 May 1848 in "An Hour in Oulde Ireland," a dramatic lecture he repeated on 11 July at the Temperance Hall on Alfred Street.

In August, Skerrett instituted one last attempt to fathom the theatrical taste of Toronto and "respectfully inform [ed] the inhabitants of Toronto and its Vicinity, that, at the request of several families of distinction, he has entered into an engagement with Madame Josephine Weiss, for the appearance of the ... Viennoise Children." Comedies and farces performed by his own troupe of actors accompanied the musical bill offered by the children. He concluded his five-day engagement on 1 September 1848 and with the end of his brief season concluded theatrical entertainment in Toronto for the year.

The decade between 1838 and 1848 had witnessed considerable dramatic activity. After Lord Durham and Lord Sydenham had effected a peaceful resolution to the rebellions of Mackenzie in Upper Canada and Papineau in Lower Canada, Powell and Hough brought their Syracuse company to Toronto in 1840 even though fire had destroyed the Theatre Royal that spring and the theatre descended once more to a tavern

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116 Toronto, British Colonist, 9 May 1848.
117 Toronto, British Colonist, 23 May 1848, and Toronto Examiner, 30 May 1848.
118 Toronto, British Colonist, 11 July 1848.
119 Toronto, Examiner, 25 August 1848.
existence. Religious intolerance of actors and their profession prompted the passage of a harsh licencing act in 1840, which disrupted theatrical activity in Toronto for two years. In 1842, however, Dean and Forrest introduced their Rochester company to Torontonians for the first time, returning again for a second season in 1843.

In 1846, after a three year theatrical hiatus, the Amateur Theatre Society at the new Lyceum Theatre replaced the old Garrison Amateurs in the city's affections, but Toronto denied its affection to George Skerrett who brought his Montreal company to the city for the first time that summer.

After a brief season with the Charles Hill family in the early fall, the Gentlemen Amateurs of Toronto inaugurated a lengthy season in December 1846, continuing to amuse the populace until the return to the Lyceum Theatre of Skerrett with a new and improved company in May 1847. In spite of the importation of Leonard and Wallack as visiting stars, success evaded Skerrett's second season with the same fickle quality accorded his first season, and the Lyceum itself closed its stage to the actors in favour of the Schoolmasters in September 1847. T. P. Besnard of the Gentlemen Amateurs turned professional in the summer of 1848 shortly before Skerrett's last attempt to please a Toronto audience in August 1848.

The extant newspapers contain few details about the mounting of productions, but the notices commend the superiority of Skerrett's company. Although the indiscriminate taste of Toronto's citizens had failed to award Skerrett's company the merit it warranted in the latter half of the decade, the theatre had finally become an established
fixture in the city, and the next decade of the theatrical history of Toronto would witness the inauguration of the twenty-three year career of the Royal Lyceum Theatre beginning in December 1848.
Chapter V
The Royal Lyceum: 1848-1852

Since the Act of Incorporation in 1834, Toronto had experienced great changes demographically, socially and theatrically. The population of 9,254 citizens residing in the city in 1834\(^1\) more than doubled by 1848 when the assessment rolls noted the presence of 23,503 souls in Toronto.\(^2\) In 1834, the boundaries of Toronto formed a rectangle described by Parliament Street in the east, the lake front on the south, Bathurst Street in the west and a line 400 yards north of Queen Street. The Theatre Royal, converted from the former Wesleyan Chapel, numbered among the 287 buildings on King Street in 1834 which located primarily east of Yonge Street and radiated out from the social hub of the city at the corner of King and Frederick Streets. Yonge Street itself boasted only 104 houses and no shops in 1834, but by 1848 Yonge Street had become the main northern artery of the city and Toronto boasted 3,795 houses, ten public halls, twenty-one churches, four colleges, fifty-one schools, 318 merchant's shops and 142 inns and taverns.\(^3\)

\(^1\)Eric Arthur, Toronto: No Mean City (Toronto, 1964), p. 54. Hereinafter referred to as No Mean City.

\(^2\)Toronto, Daily Leader, 7 February 1854. The population growth of Toronto may be seen from the following chart:

<table>
<thead>
<tr>
<th>Year</th>
<th>Population</th>
</tr>
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<tbody>
<tr>
<td>1826</td>
<td>1,719</td>
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<tr>
<td>1830</td>
<td>2,860</td>
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<tr>
<td>1834</td>
<td>9,254</td>
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<tr>
<td>1835</td>
<td>9,765</td>
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<td>1836</td>
<td>9,654</td>
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<tr>
<td>1837</td>
<td>10,871</td>
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<tr>
<td>1838</td>
<td>12,571</td>
</tr>
<tr>
<td>1839</td>
<td>12,153</td>
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<tr>
<td>1840</td>
<td>13,092</td>
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<tr>
<td>1841</td>
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<td>18,420</td>
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<td>1846</td>
<td>20,565</td>
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<td>1848</td>
<td>23,503</td>
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<tr>
<td>1850</td>
<td>25,165</td>
</tr>
<tr>
<td>1852</td>
<td>30,763</td>
</tr>
</tbody>
</table>

\(^3\)Guillet, Trading Post, pp. 40-41, and Middleton, Toronto's 100 Years, p. 9.
The 9,254 citizens of Toronto in 1834 evidenced a Puritan strain religiously and Tory sympathies politically. The education of young gentlemen consisted of Caesar, Virgil, Livy, Xenophon, Homer and Thucydines, and a modicum of mathematics. Their sisters acquired the more domestic accomplishments of music, drawing, embroidery and deportment. The narrow resources of farmers and artisans precluded such extravagance and required more serious lessons at homemaking for their daughters and apprenticeships in crafts for their sons. They reserved their best clothes for Sundays and funerals, and church elders frowned on such frivolities as music, circuses, and theatre.¹

The demise of the Theatre Royal necessitated the theatre's return to a miscellaneous existence in taverns and converted shops until the conversion of a building on the old government grounds into the Lyceum Theatre in 1846. The annual visits of George Skerrett with his company from Montreal however had encouraged a slight degree of respectability for the new theatre during the summers of 1846 and 1847, as evidenced by the patronage offered Skerrett by the City Fathers.

Toronto had lost many of its chequered small-town attributes by 1848. The business community had divided into three main elements: trade, finance and manufacturing, although these groups overlapped in personnel.⁵ The diary of Larrat Smith, a young law student in the 1840's, provides glimpses into the social life of the upper classes. He entertained other young men of his social class at his lodgings

¹Middleton, Toronto's 100 Years, pp. 22-23.

⁵Glazebrook, Toronto, p. 106.
with whist, vingt et un, chess and backgammon, attended dinners and evening parties where he danced the Sir Roger de Coverley, the waltz, and the galop, listened to concerts, played violin and piano, sang in Church and attended the theatre. After a dance at Government House where the bands of the 32nd and 93rd Regiments provided music for the 600 guests, he walked home with one of the young ladies at half-past three in the morning.6

If the upper classes provided a more liberated atmosphere for their young people than they had in the previous years, the influx of labourers working on the railroad which would reach Toronto also brought a rowdier element into the city. In 1848 Toronto claimed a tavern in every block which offered whiskey at twenty-five cents a gallon7 and provided the chief places of public resort for no small section of the population, and many men "loaded up" every Saturday for an inebriated weekend.8

Such was the city in 1848 which greeted the establishment of the Royal Lyceum Theatre on King Street, near Bay Street, only a block away from the new focal point of Toronto at the corner of Yonge and King Streets.

With the erection of the Royal Lyceum in the mid-fourties, Toronto could boast of its first proper theatre. There is some confusion as to the actual date on which it started operations, and this is only natural because it never had an official opening. There is sufficient evidence to indicate, however, that plays were performed

6 As quoted in Glazebrook, Toronto, p. 98.
7 Glazebrook, Toronto, p. 90.
8 Guillet, Trading Post, p. 456.
here before 1848, the time usually referred to by most historians. George M. Harrington, in his article "Toronto and its Early Theatrical Entertainments," suggests that the Lyceum was opened to the public on Monday evening, January 12, 1846, with a performance of School for Scandal. The suggestion belies the data provided in newspapers accounts of the period which support the later date for the opening of the Royal Lyceum. Harrington and Edwards\textsuperscript{9} error\textsuperscript{10} arises from a confusion of the two theatres with similar names. James Mirfield's Lyceum Theatre opened on 12 January 1846 and closed the first of September 1847. A year later, John Ritchie's Royal Lyceum Theatre opened officially on 28 December 1848.\textsuperscript{11} The first performance of the Toronto Philharmonic Society's season of 1848-1849 inaugurated the new playhouse, although patrons did not witness a play there until January 1849.\textsuperscript{12} A review of the opening in the Toronto Globe on 30 December provides a description of the interior of the new theatre:

The accommodation for the audience is divided salon a regle into Pit (very comfortable); Boxes, semi-circular in form, (very neatly seated and cushioned, and where everybody may see and be seen,) and Gallery (rather rougher but commodious enough). The arrangements for ingress and egress are good, doors all open outwards and spare doors can be brought into service in case of accident. The stage is of a considerable size, and is well supplied, through the labours of Mr. Craig, with scenery.\textsuperscript{13}

\textsuperscript{9}Edwards, Stage, pp. 23-24.

\textsuperscript{10}Despite this error, Harrington's article is more accurate than those by other historians treating theatre in Toronto.

\textsuperscript{11}Toronto, Globe, 30 December 1848.

\textsuperscript{12}Toronto, Examiner, 12 January 1848.

\textsuperscript{13}Toronto, Globe, 30 December 1848.
The review further reveals that Craig executed the paintings and decorations in the theatre which had been financed and designed by John Ritchie, a business man who built and rented buildings in Toronto to various enterprises. A three-storey brick building the Royal Lyceum was situated on a lot 36' x 94' a little south of King Street approached by a lane which became known as Theatre Lane.

Henry Heyward, the first lessee of the theatre, brought the Hamilton Amateurs to Toronto under the direction of T. P. Besnard, the

Although historians list John Ritchie as the builder, a Mr. Hill supervised the actual construction. Toronto, Globe, 30 December 1848.

Ritchie owned most of the block containing the Royal Lyceum, and later changed the size of the lot occupied by the theatre to 45' x 84'. The lot size changes provide maximum dimensions for the Royal Lyceum itself of 36' x 84'. The extant newspaper records do not include a description of the exterior of the theatre and a painting commissioned by John Ross Robertson supplies the only clue to its appearance.

Approached by a laneway from King Street, the Royal Lyceum presented a tetrastyle attached portico of unordered pilasters, executed in brick rather than the wood frame which sufficed its predecessors, and elevated on a plain stone basement. Four steps led to two entrance doors, presumably leading to the gallery and boxes, and a separate flight of steps approached the pit entrance on the right side of the facade. Ritchie centred the three panelled doors between pairs of pilasters. Simple stone cornices surmounting the three doors repeat over the second storey windows directly over each door. A simple cornice, its entablature embellished only by vertically arranged bricks, framed the pediment. A semi-circular window provided the only decoration in the tympanum of the pediment. The simple facade of the Royal Lyceum continued the late flowering Georgian architecture popular in York and Toronto in the early nineteenth century. The Royal Lyceum owed its half-moon window in the tympanum to Bishop Strachan's Palace on Front Street (1818) and the remainder of its facade to the old Court House (1824) on King Street east of Yonge. See Tax Assessment Rolls (Toronto, 1861 and 1867), John Ross Robertson Picture Collection, at the Toronto Public Library, for a watercolor of the Royal Lyceum Theatre, and Arthur, No Mean City, pp. 37, 39.

Tax Assessment Rolls (Toronto, 1849). See also Toronto Examiner, 3 August 1849 where letters from Manver's Opera Troupe and

Their return to Toronto from Hamilton on 15 February 1849 for another three-night engagement suggests the financial success of their first venture. A Toronto group replaced the Hamilton Amateurs in the quest for audience favour. The Toronto Colored Young Men's Amateur Theatrical Society performed *Venice Preserv'd* with scenes from Shakespeare for a run of three nights on 20, 21, and 22 February.

Toronto's population at this time approached 25,000, but the lower classes tended to frequent the one hundred and fifty-two taverns and two hundred and six beer shops which dotted the city in 1850.

the Dustin Family appear which praise Henry Heyward's excellent management of the Royal Lyceum Theatre.

17Toronto, Examiner, 12 January 1849.

18Toronto, Examiner, 19 January 1849.

19Toronto, Examiner, 19 January 1849.

20Toronto, Examiner, 23 January 1849.

21Toronto, British Colonist, 6 and 9 February 1849.

22Toronto, Mirror, 9 February 1849. The advertisement for this performance states that this was the second appearance of the Colored Young Men's Amateur Theatrical Society, but no record remains of their first appearance.

rather than the Royal Lyceum Theatre. The Apollo Saloon and Concert Room on King Street\textsuperscript{24} and the Shakespearean Saloon\textsuperscript{25} offered music, recitations, and comic skits for the amusement of the populace and the enhancement of their liquors. Presumably other saloons offered similar music hall attractions, which offered sturdy competition for the Royal Lyceum.

Early in 1849, the Toronto Amateurs regrouped and advertised their first performance for 9 April 1849 as the Toronto Dramatic Society with G. W. F. as stage manager, and an acting company which guarded its anonymity no less eagerly, including performers who identified themselves as L., G. W. F., A. J., T. T., Mrs. __, and Mrs. __ in prominent roles.\textsuperscript{26} Records do not indicate a performance on 9 April as advertised and the new amateurs probably delayed their maiden venture in the theatre until 16 April 1849.\textsuperscript{27}

The great fire of 7 April 1849 undoubtedly caused such delay. It destroyed nearly fifteen acres of domestic and commercial buildings in the older part of the city including St. James' Cathedral, and part of the newly erected Market Buildings.\textsuperscript{28} The distress the fire caused

\textsuperscript{24} For a description of the Apollo Saloon and Concert Room see Guillet, Trading Post, p. 456.

\textsuperscript{25} Toronto, Daily Patriot, 15 March 1851.

\textsuperscript{26} Toronto, Provincial Telegraph, 29 March 1851.

\textsuperscript{27} The review for this performance appears in the Toronto, Daily Telegraph, 17 April 1849 some eight days after the scheduled performance.

\textsuperscript{28} Arthur, No Mean City, pp. 120-121, and Robertson, Landmarks, III, 322.
Toronto's citizens undoubtedly resulted in a postponement of the play for a week. The amateurs continued productions until the summer when Charles Kemble Mason, assisted by several actors from the Hamilton and Toronto Amateur Groups, performed for three nights on 6, 8, 11 June 1849.

After two weeks of "Operatic Soirees in Full Costume," the amateurs hosted a benefit on 6 July for Mrs. Lyons and Miss Phillips of Hamilton who had performed with Mason. Two additional weeks of Operatic Soirees, an appearance by Henry Russell, a vocalist, and four concerts by the Dustins, the original performers on the Sax-Horns, completed the attractions for the month of July at the Royal Lyceum Theatre.

29 This latter date cannot be verified from extant records. Part of the difficulty in verifying the date of this performance springs from the destruction of the Daily Patriot and Mirror offices during the fire.

30 Charles Kemble Mason appeared in Toronto with Gwinne and Elsworth's company in August 1839.

31 Toronto, Examiner, 5, 8, and 12 June 1849.

32 Manver, manager of a small opera troupe, performed throughout the Great Lakes region in the summer of 1849. Prior, Manver's opera troupe, starring Eliza Brienti, performed in New Orleans the week of 29 January 1849, and in St. Louis for two weeks in the fall of 1849. Manver probably followed the Mississippi and the Ohio Rivers to the Great Lakes region and then returned the same way. Ludlow, Dramatic Life, pp. 682, 707.

33 Toronto, Daily Telegraph, 6 July 1849. Mrs. Lyons and Miss Phillips acted in numerous amateur productions in Toronto and Hamilton. Miss Phillips eventually turned professional under Nickinson's management of the Royal Lyceum Theatre after Besnard.

34 Toronto, Examiner, 13 July 1849.

35 Toronto, Examiner, 27 July 1849.
Charles Kemble Mason returned in August under the management of a man who became known for building many theatre plants, John S. Potter, "who always had a tear in his eye, and who made a miserable failure leaving sad remembrances in the shape of notes and bills." 36 In addition to Mason, Potter's company consisted of actors whose experience was limited largely to minor and provincial theatres, his wife, Esther Potter, 37 Ryer, Brown, Goodwin, Mrs. Henry Lewis, 38 Susan Walters, 39 and Anna Cruize. 40 Only one advertisement survives

36 Robertson, Landmarks, I, 488, and Toronto Examiner, 7 August 1849. Robertson errs, however, in noting the appearance of Potter's company at the Royal Lyceum in the summer of 1848, since the theatre did not open until December 1848.

37 Born in Philadelphia in 1809, John S. Potter began his acting career in the 1830's with Dean and Forrest's company in the Great Lakes region. He began his managerial career, also in the Great Lakes region and in the 1830's, with Samuel Waters. Potter married Esther McCormac in Louisville, Kentucky, in 1842. He became famous for the numerous theatre plants he built throughout the United States and Canada, including theatres in Natches, Mississippi; Chicago, Illinois; Dubuque, Iowa, and Victoria, British Columbia. Potter died in Morris, Illinois, on 21 February 1869. Brown, American, p. 294.

38 As Miss Harvey, Mrs. Henry Lewis had been a favorite at a minor London playhouse, the Pavilion Theatre. She came to America with her husband and debuted at the Park Theatre, New York, on 16 July 1835. She toured extensively throughout the United States with her husband and their children until her divorce in 1849. After leaving Toronto, she made her home in San Antonio, Texas, where she died in 1854. Brown, American, p. 218.

39 Perhaps related to Ann Walters, a dancer at the Theatre Royal, Montreal, in the 1850's who married George C. Jordan in 1858. Graham, Montreal, p. 107.

40 Born in Belfast, Ireland, on 3 April 1824, Anna Cruize made her debut in Glasgow, Scotland, at the age of thirteen as a singer. After marrying William Cowell in April of 1846, the couple came to America that same year and debuted at the National Theatre, New York. Although the couple remained together until William Cowell's death at Philadelphia in February of 1868, no mention occurs of his presence in Toronto. Brown, American, pp. 84-85.
to provide a clue to the activities of this company, but their season in Toronto probably met a quick end owing to the outbreak of cholera in August 1849. In one month the 745 reported cases of cholera resulted in 449 reported deaths. The fatality list included the actor Brown who had made Toronto his home since January 1843 and whose name appeared frequently in the cast lists of both amateur and professional productions in that city. The resulting exodus from the city by many of the populace and the avoidance of crowds by those remaining in Toronto perhaps caused Potter's tears and necessitated his memorial of so many unpaid bills in the city.

The Italian Ballet Company visited the depleted audiences in the city and gave their second performance on 10 September, a day which witnessed only three deaths from cholera in the city. The ballet company had acquired the services of Susan Walters, who had found herself stranded in the city along with the rest of John S. Potter's creditors.

After the departure of the Italian Opera Company, Henry Heyward sublet the theatre to Charles Kemble Mason, who had reorganized the remnants of Potter's company, and the Royal Lyceum Theatre opened under

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41 Toronto British Colonist, 11 September 1849. The inaccuracy of the newspaper figures on deaths and cases occurs because not all cases and deaths were reported: "Mrs. O'Keefe was in dread of the news getting out that a man had died of cholera in her house, so matters were kept quiet." Robertson, Landmarks, I, 484.

42 Robertson, Landmarks, I, 484. Robertson gives a detailed account of Brown's death and his secret burial.

43 Toronto, Examiner, 11 September 1849.

44 Toronto, British Colonist, 11 September 1849.
Mason's management on 25 September 1849. The new manager recruited the services of the Charles Hill family, who had appeared at the old Lyceum Theatre frequently in the 1840's, Mrs. Marshall from Potter's company, and Susan Walters, late of the Italian Ballet Company and Potter's company. He augmented this core of players with the Messrs. Marshall, Glassford, Munford, and Vance. The company performed for approximately three weeks at the Royal Lyceum and left Toronto after a series of benefits which concluded on 21 October 1849.

Not connected with the actual productions on the stage of the Royal Lyceum, Henry Heyward had rented the theatre from John Ritchie and in turn rented it to the various companies which visited Toronto. Probably Heyward found his lesseeship of the Royal Lyceum less profitable than anticipated for he relinquished his lease in October during C. K. Mason's season. The theatre reverted to the owner John Ritchie after Mason's departure until T. P. Besnard assumed the lease of the "recently erected, neat and commodious Theatre." On 12 December 1849, he announced his intention of executing certain alterations in the Royal Lyceum: "the Pit will be boarded over, and

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45 Toronto, British Colonist, 25 September and a Playbill in the Toronto Public Library.

46 Marshall may have acted with Potter's company along with his wife, but his name does not appear in the one extant advertisement. This was probably Mr. and Mrs. Wiseman Marshall, a couple acting in the Great Lakes region at this time and who were favorites in Albany. Phelps, Players, p. 246.

47 Toronto, Examiner, 19 October 1849.

48 Advertisements for the productions list Mason as the manager on 5 and 12 October, but as lessee and manager on 19 October 1849.

49 Toronto, Independent, 12 and 19 December 1849.
the interior of the House converted into an elegant room for Balls, Assemblies, Musical Societies, Concerts, Public Meetings, &c." The prospect of immediate theatrical business, however, apparently led Besnard to curtail these plans. Ten days later he rented the Royal Lyceum to T. B. DeWalden, a former member of Skerrett's company in 1846 and 1847, who began a short season on 22 December with the assistance of the Charles Hill family, who had remained in Toronto after Mason's departure and had opened a dancing school.

DeWalden worked with the amateurs of Toronto throughout the remaining winter months. On 19 April 1850 the amateurs sponsored a testimonial for his "gratuitous services in assisting the Amateur Theatricals during the Season" with amateurs from Toronto and Hamilton, assisted by Mr. and Mrs. Charles Hill and their daughter Rosalie.

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50 Toronto, Independent, 12 December 1849.
51 Toronto, Independent, 19 December 1849.
52 Toronto, Independent, 26 December 1849. The Hills ran a dancing school in Montreal in the 1840's.
53 Toronto, Daily Patriot and Express, 17 and 22 April 1850. The committee appointed by the amateurs consisted of the following members: Colonel A. DeSalsberry, D.A.G.N., the Honorable G. Elliott, R.B., the Honorable James Stewart, R.B., A. Cameron, Esq., John Ettrick, Esq., J. Thornton Todd, Esq., Larratt Smith, Esq., John Howard, Esq., Doctor Rees, John Balfour, Esq., Grant Powell, Esq., Alex Macdonell, Esq., Henry Weller, Esq., H. Mulliteberry, Esq., G. A. Barger, Esq., and John Ritchie, Esq. Since these names represent families prominent in Toronto society at this time, presumably they attended the amateur productions.
DeWalden imported Mary Duff,54 who had previously appeared in Toronto under her married name of Gilbert, as a star for three nights on 29, 30 April and 1 May 1850 to end his career as a theatrical impresario in Toronto.55

The bill of fare offered Toronto in the summer following the departure of Mary Duff included the Nightingale Ethiopian Serenaders of Philadelphia, a minstrel group, various Panoramas, a series of operas under the direction of Mr. and Mrs. Leati, and Shakespearean Readings by William M. Fleming56 at the Mechanics Institute. Fleming, who followed the lead established by Fanny Kemble three years earlier in England and America, cancelled some of his last readings when Mrs. Fanny Kemble57 herself offered Torontonians her own programme of dramatic readings from Shakespeare beginning on 19 June 1850 at the

54 Mary Duff was married three times and acted throughout America under the names of Mary Duff, Mrs. A. A. Addams, Mrs. Joseph Gilbert, and Mrs. J. G. Porter. Daughter of the eminent American tragic actress, Mary Ann Duff, who was frequently termed "the American Siddons," Mary Duff probably imitated the emotional style of acting perfected by her mother. Coad and Mims, Pageant, p. 84, and Garff B. Wilson, A History of American Acting (Bloomington, Indiana, 1966), pp. 43-47.

55 Toronto, Daily Patriot and Express, 27 and 30 April and 1 May, 1850.

56 William M. Fleming appeared in Toronto with Skerrett's company in the summer of 1846.

57 Frances Anne Kemble (27 November 1809-15 January 1893) was the daughter of Charles Kemble and the niece of Mrs. Sarah Siddons. She made her acting debut as Juliet at the Covent Garden theatre on 5 October 1829. She and her father toured America in 1832 and 1833, and they performed in Montreal and Quebec City. On 7 January 1834, she married Pierce Butler of Philadelphia. As an ardent abolitionist, she found life on Butler's Georgia plantation unbearable and in 1845 sued for a divorce. In 1847, she began a series of dramatic readings in American and England in order to raise money to live on and achieved a high reputation as a reader. A reviewer writing in 1869 described
The amateurs of Toronto organized a benefit for Mrs. Charles Hill on 22 June 1850 at the Royal Lyceum. Despite this plenitude of amusements, not to mention even the many drinking establishments, T. P. Besnard organized a new company which began performing on 5 August 1850. The organization included one special attraction, Mrs. Mossop, "the Nisbett [sic] of this Continent," Others in the company were Mrs. Mossop's mother, Mrs. Kinloch and her daughter Miss Kinloch, both "from the Park Theatre, N.Y.,"

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Fanny Kemble's performance in *The Tempest*: "She is fat, but not comely. . . . Vocal resources wonderful. She has half a dozen voices in her, drew a separate stop for each character; produced a deep, sullen, brute roar and snarl for Caliban that seemed an impossibility from any feminine windpipe. Prospero's tone was grand, and nothing could be more tender and gentle than her Miranda. Her tipsy Stefano was transcendent. . . and all her comedy was rendered with a spirit of fun I did not in the least expect." Her last dramatic reading occurred at Steinway Hall, New York, in October 1868. Graham, *Montreal*, p. 66, Brown, *American*, p. 205, Coad and Mims, *Pageant*, p. 10, and Howard Taubman, *The Making of the American Theatre* (New York, 1965), p. 87.

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58. *Toronto, Daily Patriot and Express*, 18, 19, 20, and 21 June 1850. Originally Fanny Kemble advertised to perform on 18 June, "but her baggage being accidently detained at Syracuse, she was unable to read as advertised."


60. *Toronto, Daily Patriot and Express*, 31 July 1850 and 5 August 1850.


62. *Toronto, Daily Patriot and Express*, 31 July 1850. Born in England, Mrs. George Mossop (1820-1897) began her American acting career at the age of seven at the Walnut Street Theatre, Philadelphia, opposite Junius Brutus Booth on 27 September 1827 under the name of Louisa Lane and not her real name of Louisa Crane. Her mother remarried after Crane's death and brought Louisa to America. Her mother became known in America by her second married name, Mrs. Kinloch, a name she used in Albany on 14 April 1828. Thus in Besnard's company, Mrs. George Mossop was the daughter of Mrs. Kinloch.
Mademoiselles Elizabeth, or Lizzie, and Jennie Kendall, dancers, 63
Mr. Bowes, "from the Queen's Theatre, London, England," 64 Mr. and
Mrs. Charles Hill and their son Barton Hill, William M. Fleming, and
T. B. DeWalden as stage manager. 65 The enterprising manager curtailed
a long established tradition of Toronto theatricals and "refused to

and the half-sister of Miss Kinloch. Louisa Lane starred throughout
America. In her early career she worked with Junius Brutus Booth, the
first Joseph Jefferson, and Edwin Forrest. She married Henry Hunt in
1838 and acted under that name until her marriage to George Mossop in
1848. Mossop died in Albany, New York, on 8 October 1848. On 27
July 1850 she married the actor John Drew and later achieved fame as
Mrs. John Drew. She noted in her autobiography that they made no
public announcement of the marriage for several months because she had
many engagements to fulfil before she could join Drew. Her engagement
in Toronto four days after this date would number among these
contracts. From 1860 until 1892, she was manageress of the Arch Street
Theatre, Philadelphia, and between 1880 and 1892, she toured
constantly as Mrs. Malaprop, one of her best roles, with Joseph
Jefferson as Bob Acres. Brown, American, pp. 105, 253, Coad and Mims,
American Stage, pp., Phelps, Players, p. 116, and Dorothy Eileen
Stolp, "Mrs. John Drew, American Actress and Manager, 1820-1897"
(Unpublished dissertation, Louisiana State University, 1952),
quoting Autobiographical Sketch of Mrs. John Drew (New York, 1899),

63According to Brown, the Misses Kendall were born in Gilmanton,
New Hampshire to (now) the stage for the express purpose of freeing
their homes; and when they had done this they retired
from the stage in 1858. It argues for a poor pay scale for the
girls or a poor condition on the homestead, because the Kendall sisters
worked over one year to accomplish their desired end. Since Brown
makes no mention of their sister, "Miss Sarah Kendall, Principal
Danseuse of American Theatres" who appeared in Toronto at the
Kendall sisters Benefit, it seems more likely that Elizabeth and Jennie
Kendall turned to the stage in emulation of their successful sister and
not to save the homestead as Brown maintains. Brown, American, p. 206,
and Toronto, Daily Patriot and Express, 29 August 1850.

64Toronto, Daily Patriot and Express, 31 July 1850.

65The Hills, Fleming and DeWalden had all appeared in Toronto
prior to this appearance.

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allow any place within the premises to be appropriated to the sale of any kind of liquors.\textsuperscript{66} For the comfort of his patrons, Besnard had the theatre cleaned, the boxes and box lobby carpeted throughout, the back benches of the Pit raised, extra ventilation added, and ordered a large supply of water "introduced into the body of the house. . . . available for any emergency."\textsuperscript{67} Few reviews remain to indicate the success of Besnard's troupe, but the general tenor of the extant reviews suggests that the season from 5 August to 31 August 1850 proved to be financially rewarding to the manager.

Not withstanding his alterations in August, Besnard again refurbished the Royal Lyceum in September when Manvers and Eliza Brienti returned for another series of opera concerts. He closed the Gallery and converted that area into Upper Boxes "for the purpose of enabling ladies as do not choose to go in full dress to enjoy the exquisite music of the celebrated vocalists,"\textsuperscript{68} and consequently eliminated a great deal of the noise of gallery patrons who had disrupted previous performances.

The Royal Lyceum restored Dramatic productions to its stage on 21 October 1850 when the Gentlemen Amateurs of Toronto and Hamilton

\textsuperscript{66} Toronto, \textit{Daily Patriot and Express}, 5 August 1850.

\textsuperscript{67} Toronto, \textit{Daily Patriot and Express}, 5 August 1850.

\textsuperscript{68} Toronto, \textit{Daily Patriot and Express}, 11 September 1850. It is interesting to note that ladies dressed for the boxes, which implies that men wore tail coats nipped tightly to the waist, ruffled shirt, beaver hat, and flowing capes when evenings were cold, and the officers wore their dress uniforms.
gave a complimentary benefit to Charles Hill. Presumably other amateur productions transpired throughout the fall of 1850 and continued during January and February 1851.

The opening of the St. Lawrence Hall in April 1851 curtailed the future use of the Royal Lyceum as a concert hall. The disastrous fire of 7 April 1849 demolished much of the heart of Toronto and the City of Toronto decided to replace the old market house destroyed by the fire with the St. Lawrence Market and Hall. The city council appointed William Thomas, whose designs included the Commercial Bank of Canada (1845), St. Michael's Cathedral (1845-1848), and later, the central section of the Don Jail (1858-1865), as architect and construction began in August of 1849. The I-shaped structure fronting on both King Street and Front Street "excited much admiration" from the city's citizens and the editor of the Patriot provided a complete description of the central building, St. Lawrence Hall itself, and the

69 Toronto, Daily Patriot and Express, 21 October 1850. Because Mrs. Anne Hill and her daughter Rosalie were working for Ludlow in New Orleans, Louisiana, at this time, this was the first occasion on which Charles Hill performed on a Toronto stage without a member of his family. Ludlow, Dramatic Life, p. 715.

70 Toronto, Daily Patriot and Express, 10 August 1850, states that the St. Lawrence Hall opened for the first time on 8 August 1850. This date represents the opening date of several of the shops in the St. Lawrence complex, and also the date of an inspection of the Hall by the Mayor of Buffalo. The first recorded use of the Hall occurred on 1 April 1851.

71 St. Lawrence Hall, Toronto: Its History and Restoration, ed. A. Maurice Thompson (Toronto, 1967), p. 5. Hereinafter referred to as St. Lawrence Hall.

72 Ibid.
two wings on the King Street frontage which contained shops, for his readers outside Toronto:

The centre is a hexastyle portico of three-quarter columns of the Corinthian order... elevated upon a basement of rusticated, moulded and panelled piers and arches, with moulded archivolts and keystones, having a central archway for the public, to an arcade of shops on each side, and to the St. Lawrence Market now erecting in the rear, closed in the front by ornamental cast iron bronzed gates... The keystones have carved heads, symbolic of river deities of the Rivers St. Lawrence, Ottawa and Niagara,—and in the voissoirs are sculptured the attributes of Justice, Commerce, Union, Victory, Music, Mirth, &c., entwined with oak, maple and laurel wreaths, &c... In the tympanum of the pediment is sculptured in alto relievo the City arms, coupled with the Royal Arms of England—the principal order is surmounted by an attic with two semi-circular headed windows... The cupola rises from the roof on an octagonal rusticated basement, upon which are raised stylobates, upon which is a perfectly formed circular Temple...

The interior of the centre building, on the first floor, has two large public rooms and two subordinate offices, connected by a spacious corridor from the public staircase, over which is the principal room—St. Lawrence Hall—the dimensions of which are one hundred feet in length, thirty-eight feet six inches wide, and thirty-four feet six inches high, with an orchestral gallery at the entrance end, and saloon underneath. Scrolled plaster on the ceiling and pilasters on the side walls hiding the ventilating and smoke flues provided the only decoration of the Great Hall when it opened on 1 April 1851 for a lecture on slavery. In April 1857, the City Council contracted with a Mr. Held to complete the painting and gilding of the Great Hall, and his

73Toronto, *Daily Patriot and Express*, 10 August 1850. Probably because of unfamiliar architectural terminology, the editor confused the hexastyle facade of both wings with the tetrastyle facade of the centre building. The main building has four columns and each wing has six pilasters.

74*St. Lawrence Hall*, p. 6.
indefatigable efforts accomplished the decoration in a three-week period, as noted in the *Daily Leader* of 13 April 1857:

From the progress of the work at present, he expects to finish it, by about the 20th instant. The panelling along both sides of the Hall will be painted in Fresco; and the ornamental work on the ceiling, gilt. Round the moulding of the ceiling several figures will be painted. Among these, will be a figure of the goddess Flora, the muses Calliope and Terpsichore, and other dancing figures. The Northern and Southern ends of the Hall, will also be adorned with handsome representations. At the northern end, a very large dancing piece, painted from a much admired scene in the Hanover Theatre, will be displayed; whilst the Southern end of the Hall is to be graced by portraits of the Queen and Prince Albert. The City arms will also be displayed at this end.

Rising to meet the Royal Lyceum's new rival, Besnard began a second season on 21 April 1851 advertising the "brightest theatrical stars" from "the principal cities of the Union," but, in reality, importing only minor luminaries. Unfortunately, the extant newspapers provide no further record of his season until 21 May 1851 when the visiting star, John Vernon, appeared as Shylock in *The Merchant of Venice.* In support of the visiting stars, Besnard assembled Mr. and Mrs. Charles Hill, their daughter Rosalie, C. L. Stone, R. J. Miller, P. Newton, Charles Montford, Benjamin Bartholomew, J. W. Brennan, Edward Beaver, Anna Stone, Jane Newton, and Charles B. Mulholland as stage manager. The original Nightingale Opera Troupe, a minstrel show, replaced

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75 Toronto, *Daily Leader*, 13 April 1857. The restoration of the St. Lawrence Hall in 1967 omitted Mr. Held's handiwork which had disappeared under several layers of paint.


77 Toronto, *Daily Patriot and Express*, 2 May 1851.

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Vernon as the main drawing card on 6 May. Beginning on 12 May, Besnard's next productions boasted musical concerts by Madam Fogg, the former Mary Shaw, and M. Gustave Krollman preceded by comic pieces. Drama again assumed prominence on 14 May 1851 with the arrival from Montreal of the English touring star, Charles Dibdin Pitt, to enhance Besnard's regular company in such varied productions as Othello, The Lady of Lyons, Rob Roy, and The Stranger. Pitt's failure to attract the favour of the Toronto audience inspired the editor of the Daily Patriot and Express to write that "Dibdin Pitt wastes his highly cultivated abilities on 'a beggarly account of empty benches'." Rather than admit dismay, Besnard engaged Fanny Wallack, "admitted to be, next to Charlotte Cushman, the best actress on this side of the Atlantic," to play opposite Pitt and Toronto witnessed five nights of Shakespeare: Hamlet, Romeo and Juliet, Macbeth, Richard the Third,

78 Toronto, Daily Patriot and Express, 6 May 1851.

79 Toronto, Daily Patriot and Express, 12 May 1851.

80 Born in England, Charles Dibdin Pitt first performed in America at the Park Theatre, New York, on 8 November 1847 in the role of Hamlet. He toured throughout America for four years, and then returned to England where he became the lessee of the Sheffield Theatre until his death at the age of forty-seven in 1866. Brown, American, p. 278, Graham, Montreal, p. 101, and Ludlow, Dramatic Life, pp. 680-681.

81 Toronto, Daily Patriot and Express, 19 May 1851.

82 Toronto, Daily Patriot and Express, 19 May 1851. A daughter of Henry Wallack, Fanny Wallack was, "like all her family, picturesque in attitude and action, besides being graceful, spirited and pretty." She debuted at the Chatham Theatre, New York, on 23 December 1839. She married Morehouse, the original Drunkard in the play of that title, shortly before her death on 12 October 1856 in Edinburgh, Scotland. Phelps, Players, pp. 252, 260, and Graham, Montreal, p. 101.
and Catharine and Petruchio, performed by two of the leading stars in America at that time. Fanny Wallack made an unfortunate choice for the date of her benefit and last appearance on 24 May when the festivities surrounding the celebration of Queen Victoria's Birthday, fireworks, parties, and a band concert, resulted in a small house for the benefit. For Pitt's benefit four nights later, only one third of the house was filled but no competing festivities excused this lack of patronage. Benefits for Charles Mulholland, the stage manager, and for Besnard himself, followed until 7 June. Besnard had suffered a poor season financially, and the editor of the Daily Patriot and Express bemoaned the fact "that Besnard has been a loser, rather than a gainer, by his efforts to please the public."

Undaunted by the lack of approval demonstrated by the Toronto public, two nights later Besnard inaugurated his first engagement of John Heron, his wife and their three young daughters, Matilda, Fanny,

83 Although Pitt received great praise as an actor in Toronto from the editors on various newspapers, Ludlow wrote that Pitt's "Shakespearian characters were only mediocre." Ludlow, Dramatic Life, p. 680.

84 Toronto, Daily Patriot and Express, 27 May 1851.

85 Toronto, Daily Patriot and Express, 29 May 1851.

86 Toronto, Daily Patriot and Express, 31 May 1851.

87 Toronto, Daily Patriot and Express, 5 and 6 June 1851. The Benefit was originally advertised for 5 June 1851, but the arrival of General C. Gore in Toronto on 4 June and his review of the garrison on 5 June caused the postponement.

88 Toronto, Daily Patriot and Express, 6 June 1851.
and Agnes, who repeated the fantastic success enjoyed by little Miss Davenport from the Toronto audiences in October 1839. The Heron girls finally brought in good fortune for Besnard in his second season as manager of the Royal Lyceum. A reviewer noted, after the first "Farewell Benefit and Last Appearance of the Heron Family" on 16 June that "The Lyceum was crowded to excess, pit, boxes, and gallery; and judging from the frequent bursts of applause, we can safely assert that a more enraptured audience never did honor to the fascinations of the historic art." The popular reception accorded to the Heron family suggest that audiences in Toronto preferred the light, frothy comic after-pieces and musical olios, chosen by the Herons, to the headier Shakespearean drama offered by Pitt and Fanny Wallack.

Following the farewell benefit of the Heron family on 16 June, Besnard's production on 17 June assumes crucial importance in the history of theatre in Toronto, for he introduced to his patrons, the "celebrated dialect comedian," and manager John Nickinson, and his daughter "the accomplished Canadian actress," Charlotte Nickinson.

Robertson states that one of the sisters married Richard W. Scott of Ottawa, Ontario, and another became a celebrated Italian prima donna. The third sister, Matilda, achieved fame as Marguerite Gautier in Camille, or The Fate of a Coquette, a role she performed in Toronto under the management of John Nickinson. Robertson, Landmarks, I, 487, and Ludlow, Dramatic Life, pp. 682, 719.

Toronto, Mirror, 20 June 1851.

Toronto, Daily Patriot and Express, 18 June 1851. Born in London in 1808, John Nickinson enlisted in the British army at the age of fifteen as a drummer boy. He performed with the South Wales Borderers and Monmouthshire Regiment, or the 24th Regiment, in Amateur Theatricals in Quebec City and Montreal. Taking his leave from the army, Nickinson made his professional debut in Montreal in 1836 and eventually managed in Montreal in 1843. In 1852 he toured through Canada, and began managing at the Royal Lyceum Theatre in 1853. His
Nickinson at this time managed the theatre at Utica, New York, and spent the summer travelling with his family and a portion of his company, but the future possibilities of Toronto as a theatre town had impressed him probably, for both Nickinson and his daughter would operate permanent companies in future years at the Royal Lyceum.

Besnard re-engaged the Heron family for the second and third appearances of the Nickinsons on 18 and 19 June 1851, after which Besnard closed the Royal Lyceum ostensibly "to effect sundry alterations and improvements in the scenery and decorations;" but in reality he managed the Herons on a tour around the Great Lakes.

A month and a half later, on 26 July 1851, the Nickinsons returned to the Royal Lyceum, along with Kate Horn and C. W. Couldock, who would star frequently on the Royal Lyceum boards under daughter Charlotte was born in Canada and was named after her godmother, Charlotte Cushman. Nickinson acted in Albany in 1837. In all, Nickinson had five children; four of whom followed an acting career. Graham, Montreal, p. 83, and Phelps, Players, pp. 149, 204, 206, 241, 257, and 259.

92 Toronto, Daily Patriot and Express, 19 June 1851.

93 Toronto, Daily Patriot and Express, 16 September 1851.

94 Toronto, Daily Patriot and Express, 26 July 1851.

95 Born in London, England, on 26 April 1815, Charles Walter Couldock first appeared in London as Othello at Sadler's Wells Theatre in 1835. He came to America in 1849, and performed with Charlotte Cushman's company at the Broadway Theatre, New York, on 8 October 1849. After leaving her company, Couldock performed for four seasons as leading man at the Walnut Street Theatre, Philadelphia, and toured as a star in the summers. He acted in Canada for over thirty years as a star. His last appearance on the stage was in the spring of 1897 and he died the next year in New York on 27 November 1898. Brown, American, p. 82, Graham, Montreal, and Phelps, Players, p. 260.
John Nickinson's management. They remained in Toronto for a week until 2 August.

Besnard brought the Heron Family back to Toronto adding Sir William Don, the Scottish Baronet, to the attraction on 19 August. After remaining at the Royal Lyceum for another week, Besnard again took the Heron Family and Sir William Don on tour beginning 24 August. In Kingston, Besnard had the young baronet, whom he had paid for the touring engagement in advance, arrested on 8 September for attempting to abscond before fulfilling his contractual obligations. The Kingston Herald revealed the details:

All went well until Monday morning last, when T. P. B. commenced to smell a rat. The Baronet was about to slope. T. P. B. not relishing this peculiar style of acting, had him arrested, and handed over to the tender mercies of the sherriff.

The disagreement between manager and actor resolved itself in short order, for when Besnard brought the Heron Family back to Toronto for their third visit in November, Sir William Don again appeared with them.

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96 Born in Scotland in 1826, Sir William Don made his debut on the American stage at the Broadway Theatre, New York, in November 1850, as Cousin Joe in Rough Diamond. Sir William stood six feet four inches tall and his appearances with the Heron children was described by Ludlow as "the short and the long of it." He worked with the Heron's for nearly two years after his first appearance with them in Toronto. Not very successful in America, Sir Don left for Australia soon after his marriage to Emily Sanders, an actress. He died in Hobart Town, Tasmania, on 19 March 1862, from a throat disease. Brown, American, p.102, Graham, Montreal, 101, and Ludlow, Dramatic Life, p. 219.

97 Toronto, Daily Patriot and Express, 19 August 1851.

98 As quoted in Toronto, Daily Patriot and Express, 16 September 1851.

99 Toronto, Daily Patriot and Express, 4 November 1851.
The Toronto audiences had almost thrilled to the New York Bloomer Troupe at the first of October, but the illness of two of the bloomered young ladies prevented its arrival. Perhaps the chilly winds of the Great Lakes autumn combined with their abbreviated costumes to produce a series of colds; although due notice of this "Opera Troupe" appeared in the newspapers they never arrived in Toronto. The Dean Family came for a week beginning 13 October, however, and privileged the Toronto audience with the vision of Emily Dean in her splendid New York Bloomer costume. Emily perhaps was made of stronger stuff than the members of the New York Bloomer troupe.

The scene shifted to the St. Lawrence Hall for the next event in Toronto's entertainment history, although the plot of the engagement really began in the fall of 1850, when Jenny Lind arrived in America. Toronto newspapers followed her tour eagerly and would have gladly welcomed Jenny Lind, but her manager P. T. Barnum demanded ten thousand dollars in advance which the city could not afford. After leaving Barnum, however, Jenny Lind visited Niagara Falls and Toronto

100 Toronto, Daily Patriot and Express, 29 September 1851.

101 Toronto, Daily Patriot and Express, 13 and 17 October 1851.

102 Toronto, Daily Patriot and Express, 27 September 1851. At the height of her career in 1851, Jenny Lind dissolved her partnership with P. T. Barnum and married Otto Goldschmidt, her accompanist. Through advance advertisement, Barnum had created such interest in the singer that she had achieved fantastic success and wealth in one hundred thirty-seven cities under his management. Prior to her marriage, she and her future husband toured briefly on their own through America on a combination concert tour and rest. It is at this point in her career that she came to Toronto. She married her accompaniest soon after leaving Toronto, and they left for England in 1852. Coad and Mims, American Stage, p. 193.

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where she gave three concerts on 21, 22, and 23 October 1851 at the St. Lawrence Hall with tickets scaled between four and three dollars. Mile. Lind presented the net proceeds of £200 realized from her first concert to the Mayor, who, with the guidance of the City Council and influential members of the city, established the Protestant Orphan's Home. An illustration of the effect Jenny Lind impressed on the Toronto audience appears in a letter from Mary Jarvis to Fanny Jarvis dated 29 October 1851:

She is in my opinion quite an angelic creature. Her voice is exquisite. Every note clear, sweet and flute-like. Her Echo and Bird-songs are too fascinating. They are almost supernaturally sweet in some parts. She is not handsome, but the unaffected simplicity of her manner and the truthful expression of her countenance render her very attractive, and one cannot help respecting and even loving the lowly Swedish maiden who, unshaken in her high resolves by the temptations of the world, had devoted unceasingly her splendid talent to the best and noblest purposes, and, having raised her parents to comfort and affluence, has, it is said, given nearly a million of money to the establishment of free schools through her native land so that the poorest fisherman's child may obtain an education in Sweden... Her charities and her pure piety will be long remembered after the sweet voice has ceased to be heard on earth.

Owing to Besnard's ill health, the Royal Lyceum itself offered Toronto little amusement during the fall of 1851 following the departure of the Herons and Sir William Don on 8 November. The announcement of a proposed new theatre under the direction of J. D.

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103 Toronto, Daily Patriot and Express, 15, 22, and 23 October 1851 Playbill and an admission ticket in the Toronto Public Library Theatre collection.


105 As quoted in Guillet, Trading Post, pp. 412-413.
Humphreys and Joseph S. Lee that autumn\textsuperscript{106} could not have encouraged Besnard's health any more than Jenny Lind's success at the St. Lawrence Hall. Humphreys and Lee requested subscriptions from Toronto's citizens to finance the new theatre which they intended to construct on Bay Street. Humphreys name disappears in connection with the new theatre after the original news story, but Lee who hoped to hold the first lease on the new theatre, worked diligently on the project. When it became obvious that the Toronto populace was not prepared to subscribe sufficient money for a new theatre, Lee and his backers decided to purchase the old Gaol, fronting on Toronto Street, and to remodel it as a theatre. On 29 November he issued a call for tenders and the \textit{Daily Patriot and Express} reported on 24 December that work on alterations had begun following the awarding of a contract, but with this notice,\textsuperscript{107} Toronto's Gaol Theatre vanished into obscurity. Joseph S. Lee, himself, appeared two months later on the Royal Lyceum stage as Shakespeare's Ghost on 18 February and as Mrs. Malaprop on 24 February 1852.

Besnard began an irregular winter season on 2 January 1852 with Kate Hunter as his visiting star, and performed on 14, 26, and 28 January prior to a benefit awarded him by the amateurs of Toronto on 30 January in \textit{Rob Roy}.\textsuperscript{108} Kate Hunter returned for further appearances

\textsuperscript{106}Toronto, \textit{Daily Patriot and Express}, 18 and 23 September 1851.

\textsuperscript{107}Toronto, \textit{Daily Patriot and Express}, 31 October, 4, 13, 29 November, and 24 December 1851.

\textsuperscript{108}Toronto, \textit{Daily Patriot and Express}, 31 January 1852.
on 7 and 11 February, and Besnard closed his season with grand amateur performances on 18 and 24 February. 109

Besnard had assumed the lessee-ship of the Royal Lyceum in December 1849 from Henry Heyward, who had managed it from its opening on 28 December 1848 until 19 October 1849. After installing a company headed by T. B. DeWalden through the winter season of 1849-1850, Besnard formed his own troupe for a short season in August 1850, before renting the theatre to the amateurs until February 1851. During his second season as a producing manager in the spring of 1851, Besnard introduced Toronto audiences to John Nickinson and his daughter Charlotte among his visiting stars. He inaugurated his third season in August 1851, but ill-health, perhaps prompted by the announcement of a new theatre which failed to materialize, and the regular operation of the St. Lawrence Hall as a concert stage, cut short the season. Besnard's fourth and last season, beginning on 2 January 1852, depended primarily on amateur actors.

As in previous chapters of its history, theatrical activity in Toronto between 1848 and 1852 depended entirely on visiting companies and local amateurs. During this period, however, the economics of the theatre changed drastically. Previously the problem of locating and establishing a theatre fell to the manager of each visiting troupe. With the erection of the Royal Lyceum Theatre in 1848, theatre in Toronto passed into the hands of a businessman, John Ritchie, unconnected in any way with the day-to-day activity of the theatre.

109 Toronto, Daily Patriot and Express, 11 and 24 February 1852.
Ritchie built the Royal Lyceum as a piece of commercial property which he rented to others more directly concerned with theatrical activity on its stage. The closure of Besnard's winter season on 24 February 1852 ended the first period in the history of the Royal Lyceum Theatre.

In its first three years, the Royal Lyceum did not provide Ritchie or his lessees, Henry Heyward and T. P. Besnard, the fullest possible return, probably as a result of the inexperience of the lessees and their dependence on visiting companies. Under the management of John Nickinson, the Royal Lyceum would realize its full potentiality commercially. In April 1852, John Nickinson began his association with the Royal Lyceum as manager, and a new era in Toronto's theatrical history began.
Early in April 1852, T. P. Besnard completed arrangements with John Nickinson to bring his company from Utica, New York, to the Royal Lyceum for a short season. Prior to the arrival of Nickinson's company, Almy, Nickinson's scenic artist, prepared new scenery, including a "magnificent Drop Scene, representing the Citadel and Town of Quebec, from the opposite side of the River." Nickinson's engagement commenced on Easter Monday, 12 April 1852, with a company from Utica which included John Nickinson and his daughters, Charlotte, Eliza, and Virginia, T. P. Besnard, Joseph S. Lee, Hayes, Charles

1. Toronto, Daily Patriot and Express, 8 April 1852.
2. Toronto, Daily Patriot and Express, 12 April 1852.
4. Eliza Nickinson married Charles Peters in the early 1850's, and acted throughout America into the twentieth century. Graham, Montreal, p. 111.
5. Virginia Nickinson married Owen Marlowe in 1857. After a tour through the southern United States, the Marlowe's returned to Toronto in May, and took over the management of the Royal Lyceum Theatre on 1 July 1858. Toronto Daily Leader, 1 July 1858, and Graham, Montreal, p. 83.
6. After failing to set up a rival theatre in Toronto, Joseph S. Lee appeared in Toronto under the management of T. P. Besnard. Lee joined Nickinson at the Musaeum Theatre, Utica, N. Y., before and after Nickinson's visit to Toronto in 1852.
Peters, D. Robertson, William J. Florence, Miss E. J. Phillips, and Mrs. John Sefton. The smallest of the companies Nickinson would present at the Royal Lyceum, the troupe performed nightly, Monday through Saturday, during the month-long engagement, with two exceptions: the theatre remained closed on 23 April 1852 "for the purpose of giving the different members of the establishment--almost the whole of whom are Englishmen--an opportunity of participating in

7Charles Peters (1825-1870) worked with Nickinson at the Utica Museum prior to Nickinson's arrival in Toronto. Born in Birmingham, England, Charles Peters came to America in 1849. After marrying Eliza Nickinson, the couple toured through the Great Lakes region acting with various companies. In 1858, they joined Laura Keene's Theatre in New York city. There Peters played the original "Binney" in Our American Cousin. Peters died on 2 November 1870. Graham, Montreal, p. 111.

8Robertson ran a dancing school in Toronto during the winter of 1851-1852. Previously, he had appeared on the Royal Lyceum Stage as a member of the Toronto Dramatic Association.

9Born in Albany, New York, William Jermyn Florence (1831-1891) began his acting career at Richmond, Virginia, in 1849. He acted with various companies, including John Brougham's Lyceum Company, before joining Nickinson. After leaving Toronto he married Malvina Pray, a sister to Mrs. Barney Williams, on 1 January 1853. In 1856, the couple travelled to England where they met with success. Returning to America, they toured as stars until Florence's death on 19 January 1891. Graham, Montreal, p. 243, and Phelps, Players, pp. 273-274.

10In the late 1840's, Miss E. J. Phillips acted as an amateur in Hamilton and Toronto. She debuted as a professional with Nickinson's company in 1852.

11A touring comedian, John Sefton married a Mrs. Watts and later a Miss Wells. This Mrs. Sefton was probably his first wife, the former Mrs. Watts. Sefton himself and his daughter Angela later appeared under Nickinson's management. Graham, Montreal, p. 74.

12Graham notes that Charles M. Walcott, Jr., the future husband of Isabel Nickinson, also numbered among the company in 1853. Graham, Montreal, p. 83.
the enjoyment of St. George's Day," and on 18 May 1852 to avoid a conflict with a concert for a charitable purpose that evening. Because Nickinson brought his company from the Utica Museum where they had performed during the season of 1851-1852, he was able to present a repertoire of forty-two plays, primarily comedies and farces, to the Toronto audience, twenty-three of them new to the Toronto stage. During the thirty-one night season, Nickinson presented seventy pieces, an average of two plays each night. Twenty-seven of the forty-two plays appeared on the evening's bill only once; and thirteen reappeared two or three times. The two most popular pieces, The Good for Nothing and Kate Kearney, appeared six and five times respectively, and both starred Charlotte Nickinson. Nickinson selected the personnel of his company primarily to provide support for his daughter Charlotte and himself in their particular forte of comedy and light drama.

Observations on the season by the city's newspaper editors suggest that Nickinson enjoyed the favour of the populace and remunerative expression of that favour, both financially and artistically. The editor of the Daily Patriot and Express considered John Nickinson's interpretation of the soldier in Napoleon's Old Guard, his best role,

13Toronto, Daily Patriot and Express, 23 April 1852.
14Toronto, Daily Patriot and Express, 18 May 1852.
15Toronto, Daily Patriot and Express, 15, 16, 17, 21, 22, and 27 April 1852.
16Most critics agree the role of Haversack in Napoleon's Old Guard was one of Nickinson's finest pieces. See Phelps, Players, p. 257: "He [Nickinson] had been in the British Army and was admirable as Haversack."
"whether it is Mr. Nickinson's long and honourable service as a sergeant in the 24th Regiment, or from what other cause it arises."\(^7\)

His daughter Charlotte received special praise for her characterization of Nan in *The Good for Nothing*, and in the title role of *Kate Kearney*, or *The Fairy of the Lakes*, and inspired the editor of the *Daily Patriot and Express* to pen the "following exquisite doggerel:"

Near those beautiful lakes, in the Island of the Saints,  
Lady Morgan's your man--go to her and be told,  
For one thing is sure, you won't get it from me,  
But as Ingoldsby hath it--"cir-cum-spi-ce."

Fair Charlotte the Kate is, her sister's a lady,  
A fairy--who works all her wonders on May-Day,  
Whilst honest John Nickinson rosy and rollicking,  
Plays a Patlander wedded to whiskey and frolicking.

Then there's "gauze clouds" and "swans" and a "car" made of shell,  
And wonders 'twould take all the morning to tell,  
A "May-pole," "a dance," and "a fight,"--to a hair,  
Which bears a resemblance to Donnybrook Fair.

In short, not to weary your patience with rhyme,  
The actors and scenes both approach the sublime,  
If once you behold 'em, you'll twice want to see 'em,  
And again bend your steps to the Royal Lyceum.

Possibly the appeal of the piece owed as much of its success to the theatricality of "gauze clouds", "swans", and "a fight" as to the performance of Charlotte Nickinson in the title role.

After a series of benefits for the members of the company and one for the manager, the season ended with a benefit for Charlotte Nickinson on 19 May 1852. Nickinson and his company then left Toronto for Quebec and toured throughout the Canadas for the remainder of the summer,

\(^7\)Toronto, *Daily Patriot and Express*, 17 April 1852.

\(^8\)Toronto, *Daily Patriot and Express*, 27 April 1852.
returning in September to the Utica Museum in Utica, New York, for the winter season. The short season in Toronto had proved that Toronto could support a theatre, but his previous commitments compelled Nickinson’s departure.

The theatrical possibilities of Toronto had registered on Nickinson and others in the city: an editorial in the Toronto Daily Patriot and Express, noting the city's obvious capacity for the support of a regular theatre, also wondered what aspects of civilized life Toronto could harbour with the completion of railroad communications and with the subsequent increase of travel. Toronto had already established itself as the wholesale and distributing centre for the area north and west of Lake Ontario. This prominence resulted from the floods of immigrants who passed through the city en route to homesteads in the hinterland, the improvement of the St. Lawrence river waterway, and the completion of the Welland Canal, which by-passed the Niagara Falls and the rapids of the Niagara River. Toronto's significance as a trading centre developed further and faster as railroads began to cross Canada West. The American Great Western Line occupies primary significance in the history of Toronto, since it linked Niagara Falls, New York, with Detroit, Michigan, via Hamilton and London through present day southwestern Ontario. Beginning in 1855, a small, independent line, the Hamilton and Toronto Railroad, linked Toronto

19 Toronto, Daily Patriot and Express, 18 May 1852, and Graham, Montreal, p. 83.
20 Toronto, Daily Patriot and Express, 21 April 1852.
21 For additional information on railroads in Toronto at the time, see Kerr and Spelt, Face, p. 45, and Glazebrook, Toronto, pp. 104-106.
with the Great Western Railroad and spurred the growth of Toronto. In October 1856, the Grand Trunk Railway linked Toronto with Montreal. However, Toronto capital favoured the establishment of lines north from Toronto rather than these three east-west arteries, and, therefore, Toronto citizens invested in the Toronto and Guelph Railway and in the Northern Railway. Thus Toronto became the hub for the spokes supplied by the lines of the railroads. Thirty thousand people had assembled in Toronto for the breaking of the first ground for the Northern Railroad in 1849. In 1851 and 1852, Nickinson saw a city about to boom because of the railroads. He also noticed that a theatre in Toronto could utilize these railroads to import stars throughout the year. If a company failed in Toronto, no longer would a manager have to petition the "generosity of a British Public" because the winter precluded navigation and departure. The ensuing years would witness Nickinson's employment of the railroads to his advantage. Although work had begun on the various railroad lines by the summer of 1852, a theatrical torpor descended on Toronto with the departure of Nickinson's company. Joe Pentland's Equestrian Troupe

22Joseph Schull, 100 Years of Banking in Canada (Toronto, 1958), p. 17. Hereinafter referred to as Banking.

23York, Colonial Advocate, 29 December 1825.

24Toronto Daily Patriot and Express, 16 June 1852. Joe Pentland acquired fame with a drunken sailor equestrian routine that he created in Aaron Turner's company. Appearing as a drunken sailor, he shouted from the audience that he could ride "that danged fat nag." After falling off the horse several times, Pentland removed his sailor's suit and rode superbly in spangled tights. The routine became his trademark. May, Rome, p. 70.
offered *Mazeppa*, or *The Wild Horse of Tartary* on 1 and 2 July 1852, and thus provided the only dramatic entertainment for the Toronto populace until the middle of November. Other amusements, such as P. T. Barnum's Museum and Menagerie, various panoramas, a balloon ascension, and Monsieur Adrien, the celebrated French Magician, vied for the attention of the Toronto citizenry.

With the departure of Nickinson's company in May 1852, reference to T. P. Besnard ceased in the Toronto press. A notice in the *Daily Patriot and Express* on 26 October announced "To Let--The Royal Lyceum" and stated further that "Professional Parties or others, wishing to engage the above fashionable place of amusement by the night or week, will please address (post paid) to Mr. John Ritchie, Toronto, any time previous to April." The phrase, "previous to April," in this notice suggests Nickinson's decision to establish his company in Toronto, since his lease on the Utica Museum would expire in April 1853.

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26Panoramas viewed during the summer of 1852 included an ocean voyage to and from California, and the Crystal Palace at the World's Fair in London.


29Toronto, *Daily Patriot and Express*, 26 October 1852 and 5 February 1853. John Ritchey prevailed on Mr. Payne, who had displayed an Oxyhydrogen Gas Microscope in Toronto during the fall of 1852, to superintend the Royal Lyceum Theatre building for the period between Besnard and Nickinson.

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For a winter season, the amateurs, the Toronto Dramatic Association, regrouped in October of 1852 and rented the Royal Lyceum. They performed under the direction of John Vernon, who had appeared previously in Toronto as a star under the management of T. P. Besnard in May 1851. The Dramatic Association's performances of comedies and farces provided Toronto its main dramatic fare between 18 November 1852 and 8 February 1853, prior to the arrival of Nicholson in March with an expanded company.

First Season, 1853-1854

Possibly foreseeing a prolonged tenure at the Royal Lyceum, Nicholson accepted the lease conditional on some improvements to the theatre. Robertson described the interior of the Royal Lyceum as:

A queer little theatre. . . when Mr. Nicholson obtained the lease on it. Great pillars obstructed the view from pit and gallery. There were little holes in the wall, fringed with pink curtains, but so arranged that their occupants faced the audience instead of the stage. On taking possession Mr. Nicholson had all this cleared out, and four comfortable boxes put in, the auditorium lighted by gas, and other improvements made.

The advertisement for the inaugural appearance of Nicholson's company under his lesseeship of the theatre in 1853 proclaimed the remodelling and redecoration of the Royal Lyceum Theatre. The review in the

30 Toronto, Daily Patriot and Express, 26 October 1852.
31 Toronto, Daily Patriot and Express, 26 October 1852.
32 Toronto, Daily Patriot and Express, 7 February 1853.
33 Robertson, Landmarks, I, 486-487. The stage had gas lighting from the opening of the Royal Lyceum in December 1848. Robertson's comment suggests that the auditorium may not have had gas lights from the beginning.
34 Toronto, Daily Patriot and Express, 26 March 1853.
Toronto *Daily Patriot and Express* for this first performance complimented "the proprietor and manager upon the entire change the Lyceum has undergone. From pit to ceiling all is altered--the decorations are light and graceful. The old fashioned green curtain has been changed from a crimson one. The proscenium is very chaste and beautiful." The reviewer continued with the note that Nickinson re-christened the Boxes and Gallery as Dress Boxes should "go as they do in other well regulated Theatres, in full dress." 

The thirty-four actors, musicians, and technicians of this company, the largest ever assembled in Toronto, consisted of John Nickinson, Charlotte Nickinson, Virginia Nickinson, Eliza Nickinson, Mrs. Julia Sylvester, Miss M. A. Cook, Julia Cook, Miss E. J.

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35 Toronto, *Daily Patriot and Express*, 30 March 1853. Nickinson also added new drop curtains throughout the year: "Toronto Bay as seen from Mr. Widder's Gate" on 13 July 1853 and "A winter view of College Avenue, Toronto," on 29 December 1853.

36 The editor of the *North American* implied that his counterpart on the *Daily Patriot and Express* should spend more time in a consideration of the drama and less time on the aspects of dress at the theatre. Toronto, *North American*, 1 April 1853.

37 The acting members of the company included the following: John Nickinson, Charlotte Nickinson, Eliza Nickinson, Virginia Nickinson, Mrs. Julia Sylvester, Miss M. A. Cook, Julia Cook, Miss E. Phillips, G. Simcoe Lee, Charles Peters, William Petrie, M. Bambruck, Thomas Notter, Hugh Rodgers, T. Luke McIntosh, and W. A. Lyon. No information remains extant to distinguish the technicians from the musicians.

38 Mrs. Sylvester acted throughout the Great Lakes region for over twenty years. Her daughter, Louise Sylvester, achieved star status in the 1870's. Phelps, *Players*, p. 360-362.

39 Daughters of Thomas Cook, a musician with various companies in the Great Lakes area, they acted small parts with Nickinson's company, but functioned primarily as dancers.
Undoubtedly, the success of his previous season in Toronto had inspired John Nickinson to recruit a scenic artist with Nickinson, W. J. Burton left the company in the summer of 1854. He advertised in the Toronto, Daily Patriot and Express, 1 September 1854, that "W. J. Burton, late scenic artist at the Royal Lyceum, Toronto, Canada, is now disengaged and ready to execute work in the line of Decorating Drawing Rooms, Parlor's, Ladies' Boudoirs, Halls, Saloons, Bar Rooms, &c.--Residence: Hope Cottage, Richmond Street West of Bay."


Robertson notes that Nickinson secured Thomas E. Morris "as a property man and scenic painter." Robertson, Landmarks, I, 487.

William C. Petrie served as Nickinson's stage manager until 1857 when he left the company at the Royal Lyceum Theatre. He opened the short lived City Theatre, Toronto, in November 1858. Toronto, Daily Leader, November 1858.

Nickinson engaged Robert T. Wilson as a stage carpenter. Robertson, Landmarks, I, 487.

A. Maul, the orchestra leader of the company, gave musical concerts in Toronto throughout the late 1840's and early 1850's.

Hugh Rodgers and T. Luke McIntosh, members of the Toronto Amateur Dramatic Association, acted under the designations of Mr. H. R. and Mr. Luke with Nickinson's company.

W. A. Lyon had appeared in Toronto earlier with his daughter.

Primarily a member of the orchestra, Patrick Redmond provided competition for Nickinson when he and Cool Burgess opened the Concert Hall Theatre in Toronto in April 1858. Toronto Public Library Playbill.
larger company than the small touring troupe he had brought from the Utica Museum in 1852. Probably most of this company had performed with Nickinson during the season of 1852-1853, although Lyon, McIntosh, Rodgers, and Maul had worked regularly in Toronto since before the building of the Royal Lyceum.

Nickinson apparently had not pre-established a convention for the labelling of his seasons at the Royal Lyceum Theatre in 1853, and announced the conclusion of his first season in mid-August 1853. During this first partial season which lasted from 28 March 1853 until 15 August 1853, Nickinson imported six stars to assist his company: Herr John Cline, Mademoiselle Marie Duret, Miss Talbot, Charles 49

49 During the season of 1853-1854, Nickinson advertised three seasons. Later, however, he described the season of 1857-1858 as his fifth season, thereby considering all of 1853-1854 as one season.


51 Mlle. Marie Duret made her American debut on 18 March 1850 at the Walnut Street Theatre, Philadelphia, as Julia in The Hunchback, and achieved particular fame in the "breeches role," Jack Sheppard, "climbing about the stage with all the freedom of one of the male sex." Leaving for a tour of Australia in 1856, she later returned to England. Brown, American, p. 110, and Phelps, Players, p. 292.

52 John Nickinson engaged this young actress to perform the part of Chloe in Uncle Tom's Cabin. Toronto, Daily Patriot and Express, 31 May 1852.
W. Couldock, Harry Grattan Plunkett, and Lysander S. Thompson. All these stars frequented a circuit around the Great Lakes at this time. Specialty stars in the main, only Charles W. Couldock could undertake successfully a wide range of roles, from the tragic leads in Hamlet and The Willow Copse to Petruchio in Catharine and Petruchio.

Nickinson's twenty-week season attracted good houses and favourable notices from the newspaper editors. The most successful production of the season, Uncle Tom's Cabin, ran for nine consecutive nights, inspiring the editor of the Daily Patriot to remark that "a run of nine nights in this city is equivalent to one of five hundred and thirty in London (taking the population of London, and comparing with that of Toronto)."

Charles Walter Couldock had appeared in Toronto with Nickinson under T. P. Besnard's management in July 1851.


An English actor of limited scope, Lysander S. Thompson debuted in London on 24 February 1847 at the City of London Theatre as Bob Tyke; in New York at Burton's theatre on 23 August 1852 as Bob Tyke in the School of Reform; and in Philadelphia at the Chestnut as Bob Tyke. The stage Yorkshireman role came naturally to Thompson, born at Knaresborough, Yorkshire, on 15 July 1817. He died in Brooklyn, New York, on 22 July 1854 of congestion of the brain. Phelps noted that Thompson's daughter, Charlotte, possessed exceptional talent, and made a specialty of the title role in Jane Eyre. Brown, American, p. 360, and Phelps, Players, pp. 269, 323.

Toronto, Daily Patriot and Express, 10 June 1853. Uncle Tom's Cabin met with phenomenal success in the American theatre beginning with the G. C. Howard production at Troy, New York, in September 1852 where it ran for one hundred nights. The vogue of Uncle Tom's Cabin lasted in America well into the twentieth century. For a discussion
Two factors probably prompted Nickinson's closure of the Royal Lyceum on 15 August in the midst of this auspicious response. First, the thermometer registered over ninety degrees in the shade during the second week of August, a phenomenon not uncommon during the summer months in Toronto. Secondly, Nickinson busied himself at that time with the opening of a second theatre, the Royal Metropolitan on the corner of John and Rebecca Streets in Hamilton, a fifty-mile trip by train from Toronto.

Nickinson's company at the Royal Lyceum did not constitute the only source of amusement for Toronto audiences during this time. The city also enjoyed a series of concerts by Alfred Jaell, an Italian Opera Company, a Shakespearean reading by J. W. Taverner, Panoramas and Circuses. The Spaulding and Rodgers Circus, which performed on 29 and 30 July 1853, left its mark on the history of of Uncle Tom's Cabin see Coad and Mims, American Stage, pp. 196-197, and Dramas from the American Theatre, 1762-1909, ed. Richard Moody (New York, 1966), pp. 349-359.

57Toronto, Daily Leader, 15 August 1853. The editor of the Toronto Daily Patriot and Express mentions the weather and the theatre on 17 June 1853: "The house was not as full as might have been expected, and if the heat of the weather was the cause, it may be as well to mention, that by opening the ventilator at the top, a thorough draught was secured, and that the house was by no means unpleasantly warm." As the summer heat increased, the unpleasantness inside the theatre also increased.

58Toronto, Daily Patriot and Express, 27 August 1853.

59Toronto, North American, 5 July 1853.

60Toronto, Daily Patriot and Express, 8 July 1853.

61Toronto, Daily Patriot and Express, 15 April 1853.
entertainment in Toronto. During the first night's performance, a noisy group outside the tent raised the cry that a bear belonging to the circus had escaped. The tent emptied quickly, but on the discovery of a false alarm the audience returned to the performance. However, the rabble outside attempted to enter with the audience and a fight broke out with several people receiving injuries. Although they permitted the Saturday matinee performance, the Toronto magistrates forbade the second evening performance of the circus.

Other communities in Canada and the United States had already experienced trouble connected with the arrival of circuses, but the Spaulding and Rodger's incident provided Toronto's first recorded taste of circus riots. As invariable pattern of discord associated itself with the circuses. Although fairly well-run themselves, the circuses suffered a legion of privately operated camp followers: whiskey vendors and gamblers, not connected with the circus. Rather than the workers of the circus, these "hanger-ons" created most of the disturbance among their patronage and the Toronto incident reflected the regular pattern.

The Spaulding and Rodgers Circus also left its mark on circus history. Some of the innovations added by the managers included the introduction of quarter poles between the centre pole and the side poles, tiers of seats on triangular wooden jacks, the forty-horse team driven by one man, and the first use of the circus train. May, Rome, pp. 57-61.

Toronto, Daily Leader, 1 August 1853 and Toronto, North American, 2 August 1853.

For a discussion of circus followers see Vail, Early American Circus, pp. 89-90.
Nickinson did not limit his activity in August to the preparation of the theatre in Hamilton. In Toronto he lobbied successfully for the reduction of the licensing fee on amusements. "An Act to Amend the Law for Licensing Theatrical Performances," passed by the Toronto City Council on 29 August 1853, reduced the licensing fee for any theatrical performance at the Royal Lyceum Theatre only to one shilling a day rather than the minimum of five shillings a day set by the Act passed on 17 August 1840. The City Council's decision gave Nickinson an advantage over his predecessors and any future competition in the city.

Nickinson reopened the Royal Lyceum Theatre for his "Second Regular Season" on 8 September 1853 with the same company of actors, and with an additional inducement to attract ladies into the auditorium. The regular ticket prices continued from his first season at boxes 2s 6d; upper boxes 1s 10½d; and parquette 1s 3d. However, a lady and gentleman could, for the fall season, purchase tickets to the upper boxes for 2s 6d, the price of their admission to the pit, or a savings of 7½d per ticket. The company performed in Toronto for two weeks, assisted during the second week by Charles W. Couldock as a visiting star.

An Act to Amend the Law for Licensing Theatrical Performances, unpublished By-law of the City of Toronto passed on 29 August 1853. The original is in the archives of the Toronto City Hall.

Merchants accepted payment at this time in Canadian, American, and British currency. Nickinson quoted ticket prices in British currency in his advertisements although the convention in Toronto of the time listed prices in both English and American currency. The Toronto, Daily Leader on 29 September explained the relationship between the three currencies as follows:

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Cdock had performed for a week with the company in mid-June and repeated three plays from his earlier repertoire at this time, *Hamlet*, *Richelieu* and *The Honeymoon*. He also added three new plays to the repertoire he established as a star visiting Nickinson's company: *John Bull*, *Much Ado About Nothing* and *Othello*.

On 13 September, when Couldock again acted the role of the *Hamlet*, Nickinson continued the pattern established during the star's second engagement in June of presenting long, five-act plays like *Hamlet* without an afterpiece. In this format, he followed a suggestion offered by the editor of the *Daily Patriot*: "Would not Mr. Nickinson be doing enough to please, if when a five-act play is produced, he dispenses with the afterpiece--so as always to conclude the evening's entertainment by half past ten or a quarter to eleven." After this two week engagement at the Royal Lyceum, the company opened an eight-

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Using this chart as a guide, the ticket prices in American coinage would have been Boxes 50 cents, Upper Boxes 37½ cents, and Parquette 25 cents, prices comparable to those in American theatres at the same time. See Bernheim, *Business*, p. 24.

67 *Toronto, Daily Leader*, 12 September 1853.

68 *Toronto, Daily Patriot and Express*, 7 May 1853.
week engagement at the Metropolitan Theatre in Hamilton during the week of 19 September 1853. Nickinson's troupe remained in Hamilton until 5 November 1853, and amusement seekers in Toronto satisfied themselves with Donetti's troupe of trained dogs, the Sinclair Family in a musical concert, and an exhibition of table movings and spiritual manifestations under the control of Mrs. Doland, a medium from New York, at the Royal Lyceum Theatre.

On 7 November 1853, Nickinson reopened his season at the Royal Lyceum Theatre with G. K. Dickinson, a talented young English tragedian, as his star for the next two weeks. Essentially Dickinson's repertoire equated with that chosen by C. W. Couldock on his appearances as a visiting star with Nickinson's company. The roles portrayed by the members of the regular company remained the same. Both stock companies and touring stars prepared a standard repertoire of plays during this period of theatrical history, and the local companies could accommodate the stars generally without learning new lines. During Dickinson's engagement, however, the company at the

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69 Toronto, Daily Leader, 28 September 1853.

70 Toronto, Daily Patriot and Express, 29 October 1853.

71 Toronto, Daily Patriot and Express, 3 November 1853. Nickinson introduced a piece entitled Spirit Rappings and Table Movings at the Royal Lyceum Theatre within three weeks of Mrs. Doland's appearance in Toronto.

Royal Lyceum had to refresh the Lines of *Romeo and Juliet*, chosen for the performance on 17 November. Charlotte Nickinson played Juliet opposite Dickinson's Romeo.

As the season progressed into the new year good audiences continued to patronize the Royal Lyceum, and Daniel Morrison, the editor of the *Daily Leader*, boasted that "Toronto is the only city in Upper Canada found capable of sustaining a theatre."\(^7^3\) Morrison then decided that the theatre also could sustain criticism. When the Nickinson management brought in Annette Ince\(^7^4\) on 1 December, Morrison noted that her "acting is unquestionably of a very high order, but in some cases she overdoes her part, the consequence is that she finishes her sentences too frequently with a gasp herself, instead of creating that sensation in her audience."\(^7^5\) Increasing honesty in the reviews of the performances began creeping into the Toronto newspapers at this time. G. Simcoe Lee inspired one reviewer to wish that Lee "would make a present of that lace handkerchief he is so fond of exhibiting, to some of his lady friends."\(^7^6\)

According to the editor of the *Daily Leader*, a trend to more honest criticism began about a year previously in London, England, when

\(^7^3\)Toronto, *Daily Leader*, 26 November 1853.

\(^7^4\)Perhaps a relative of Emma Ince, Annette Ince also debuted at the Walnut Street Theatre, Philadelphia, as a dancer. Her debut as an actress came at the Walnut as the Countess in *Love*. On 5 May 1857, she debuted at the Metropolitan Theatre, San Francisco, and went on to be a favourite in California. Brown, *American*, p. 191.

\(^7^5\)Toronto, *Daily Leader*, 5 December 1853.

\(^7^6\)Toronto, *Daily Patriot and Express*, 7 December 1853.
theatre managers discontinued their practice of issuing free tickets to the theatre owing to the continual abuse of the privilege by some of the recipients. Previously every editor of a London paper received as many tickets as he desired per performance. The English press itself had rejected indiscriminately distributed free tickets entirely, and "the tone of criticism became more severely impartial than before." Closer to Toronto, during the season of 1853-1854, the Montreal editors no longer received each night a free ticket good for the admittance of a lady and gentleman. Instead they presented themselves at the door to have their names checked against the free list before receiving admission. The Montreal press objected strenuously to this practice. Anticipating Nickinson's consideration of the practice for the Royal Lyceum, their colleagues in Toronto added their objections. The editor of the Daily Leader maintained that "no one having a proper sense of self respect would subject himself to the possibility of such an indignity," of awkward delays and questions at the door. Morrison announced the dawning of a new day in theatrical criticism and his intention of reforming "the wretched system of theatrical criticism that now exists among us."77

Safe from this "vigilant and impartial criticism of an omniscient daily press" for the moment, Nickinson interrupted the season at the Royal Lyceum Theatre prior to Christmas as the company, again with Charles W. Couldock as star, travelled to Hamilton for a week.

Couldock returned with them to Toronto on 26 December and continued at the Royal Lyceum until 31 December 1853 in his usual range of repertoire. The new year witnessed a season continuing in the same vein with G. K. Dickinson, who returned as a star early in February 1854.\footnote{Toronto, \textit{Daily Leader}, 11 February 1854.}

In March without the assistance of a visiting star, Dion Boucicault's spectacular melodrama \textit{The Corsican Brothers} enjoyed an unprecedented run in Toronto of eleven consecutive nights and provided the editor of the \textit{Daily Leader} with his first opportunity for "new criticism." No aspect of the production escaped Morrison's critical eye. Scenically, Morrison maintained that the play required "the equipment and forces of a 'Drury Lane' to do full justice" to the script, although he did allow that Nickinson had "made the best of the limited resources at his command" in the Royal Lyceum theatre. Undoubtedly the Royal Lyceum lacked the Corsican Trap which Boucicault designed for the original production at Drury Lane, and the specially placed gas jets for lighting transformation scenes. Dramatically, he criticized the manager for not editing from the production the tedious banquet scene in which the Franchi family entertain Alfred Maynard. Histrionically, he praised G. S. Lee in the parts of the twin brothers, Louis and Fabien Franchi, though he noted that the role precluded any display "of passion, feeling or temperament" by which the performer could give scope to his talent. Receiving equal praise as the spirit of Louis Franchi, Creighton "defied all attempts at discerning the
difference in person of the apparition and Louis Franchi." Morrison objected, however, to Nickinson's interpretation of De Chateau Renard: "Not withstanding his versatility, we believe [Nickinson] mistook his forte . . . when he undertook to play De Chateau Renard. . . . the cool deliberate ruffian, entirely wrapped up in self--a fashionable hypocrite." The records do not indicate whether Nickinson took Morrison's criticisms to heart a few weeks later on 5 April 1854 when he again presented *The Corsican Brothers* to conclude the season. Its twelve performances rank *The Corsican Brothers* among Nickinson's most popular new plays that season. *Uncle Tom's Cabin* headed that list numerically with fourteen performances during the season of 1853-1854.

Following *The Corsican Brothers* in popularity, a musical extravaganza, James R. Planche's *Beauty and the Beast*, enjoyed nine performances. After its inaugural production on 29 December 1853, an editor commented that "The local and contemporary allusions in this amusing production are remarkably well introduced, there being nothing that could give the slightest offence, and the scenery is really deserving of much praise. No Torontowegian could fail to be pleased with the winter view of College Avenue." Toronto audiences responded to the editor's accolades by supporting eight subsequent performances. The topical allusions interpolated into Planche's *Beauty and the Beast* may account for its popularity and give evidence of Nickinson's efforts to accommodate his repertoire to the Toronto audience.


80Toronto, *Daily Patriot and Express*, 31 December 1853.
Second Season, 1854-1855

The Royal Lyceum Theatre opened again for "the second year of the present management" two weeks later on 17 April 1854, after being thoroughly "CLEANSED AND VENTILATED."\(^5\) Channings replaced Burton, the previous scenic artist, and Nickinson promised that Toronto would have "a theatre equal to any in North America."\(^6\) Editor Daniel Morrison did not accept Nickinson's equation of the Royal Lyceum to the best of the theatres in New York, although the removal of advertisements for the theatre from the \textit{Daily Leader}'s columns may have nurtured the venom of his review for the first play that season, \textit{The Wife}, or \textit{A Tale of Mantua}.

The tragedy by James S. Knowles described court intrigue in Mantua. Ferrardo, cousin to the reigning duke, Leonardo, attempts to injure the reputation of his cousin's wife, Marianna, by placing a scarf belonging to his protege, St. Pierre, in her bed-chamber. Scandal rocks the court, but before Ferrardo can establish proof of his charges to Duke Leonardo, a repentent St. Pierre reveals the truth before Ferrardo slay him.\(^7\) In his criticism of the Royal Lyceum's

\(^5\)Toronto, \textit{Daily Leader}, 17 April 1854.

\(^6\)Toronto, \textit{Daily Patriot and Express}, 6 December 1854, noted that "Mr. Nickinson . . . has fully redeemed his promise, made last spring--that if it could be done, Toronto should be equally as well represented, Theatrically, as any other city on this Continent."

\(^7\)Morrison considered Knowles' play a fine example of modern tragedy: "yet such is the classic elegance of the language, the interest attached to the story, the faultless ingenuity with which the incidents are strung together . . . that perhaps a more engrossing and beautiful play of the same character was never previously produced upon the English stage."

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Almost equalling the popularity of *Beauty and the Beast*, James S. Knowles' *Brian Borohme* attracted audiences in sufficient numbers to win the historical melodrama eight performances between 1 February and 30 March 1854.

Nickinson's awareness of his audience probably prompted the inclusion in his repertoire that season of *Fiddle, Faddle, and Foozle*, the first Canadian play performed at the Royal Lyceum. G. Simcoe Lee, the walking gentleman, or second leading male, in Nickinson's company, authored the farce, which received its first production on 9 April 1853.81

Set in England, the farce concerned a wealthy young widow, Mrs. Foxington, and her three suitors: Captain Fiddle, a fop; Mr. Faddle, a retired Cockney salesman; and Fred Foozle, the lady's former suitor who restablished his claim on her heart. Fanny Fussy, the lady's maid who recaptured her former suitor, Mr. Faddle, completed the dramatic personae. Because of the unique nature of a Canadian play, Lee's farce merited extensive comment in the daily press:

> On Saturday evening, Mr. Lee's original farce, *Fiddle, Faddle, and Foozle*, was presented on the stage of the Lyceum, and was a most decided hit. . . . An original farce in Upper Canada is by no means an every day affair--indeed it is the first with which the writer of this notice is acquainted. . . .
> Now having said all this [plot summary], we must add, that we were disappointed. The playbill promised us "A New Canadian Farce," by "A Canadian Author." Mr. Lee is a Canadian, and the Farce is a new one--but it is not a

81 Nickinson presented another farce by G. Simcoe Lee, *Saucy Kate*, during his next season. Earlier the Amateurs had adapted Colman's *The Unfinished Gentlemen* into *Canadian Virtue*, and later Sir William Don would adapt *The Manager in Distress* into *Native Talent*, a vehicle chosen frequently thereafter by Charlotte Nickinson.
Canadian one. . . The Farce is English, both in its ideas and its character. . . . We expected to see our own absurdities—not those of the mother country. And we feel sure, that had Mr. Lee confined himself to what he may daily see around him, he would have been still more successful than he has been. . . . [Evaluation of actors]

We were pleased with the Farce and the actors. We think it deserves to be repeated, and have no doubt that it will be a favourite.  

Less popular than the other plays noted this season, Fiddle, Faddle, and Foozle still enjoyed four performances during the season. It was not the only original script introduced, however, for Nickinson himself adapted from an anonymous French model a comic afterpiece, The Fortunes of War, for presentation on 13 January 1854 at a special benefit for "Soldiers' Widows and Orphans."  

Lacking the popular success of other plays and afterpieces, The Fortunes of War received only two presentations. Only their most popular plays enjoyed frequent production year after year by Nickinson's company, and some pieces appeared in their repertoire only when the star with whom a piece was associated joined them for an engagement. Since his arrival at the Royal Lyceum in a managerial capacity in 1852, Nickinson had introduced over 187 separate plays and afterpieces by the end of the season of 1853-1854 on 5 April 1854. His major successes of the season indicate Toronto's preference for melodramas, such as The Corsican Brothers, or pieces starring his daughter Charlotte, such as The Good For Nothing.  

82 Toronto, Daily Leader, 13 April 1854.  

83 Toronto, Daily Leader, 12 January 1854.  

84 Newspaper records are not complete for the entire period. Extant records detail 187 pieces.
production of The Wife, Gratton Dawson,\textsuperscript{88} the visiting star miscast as the youthful St. Pierre, fell victim to Morrison's pen: "although it is evident he is an actor who knows what ought to be done, yet it is evident he is not what he was."\textsuperscript{89}

Charlotte Nickinson also attracted his critical attention: "Miss Nickinson performed the character of Marianna, and must have conveyed to the audience a tolerably fair idea of it, although in the parts where the spirit of the woman is aroused . . . Miss Nickinson, we must say failed entirely to represent these traits." He lessened the force of his criticism with an allowance for Charlotte Nickinson's first attempt at the part, and the further observation that she played the tender parts very well. Although he approved of Brink's interpretation and execution of the role of Duke Leonardo, generally, the reviewer objected to Brink's mincing steps as ill-suited to a victorious warrior, and noted that "the part of Count Florio was entirely spoiled by placing Miss Eliza Nickinson to fill it."\textsuperscript{90}

Sparing no one his attention, he stated that Rodger's pronunciation was indistinct, and that Walters as Lorenzo spoke "as rapidly as

\textsuperscript{88} Gratton Dawson later appeared as Sir John Falstaff at the Walnut Street Theatre in Philadelphia on 25 May 1857. Brown, American, p. 94.

\textsuperscript{89} Toronto, Daily Leader, 24 April 1854.

\textsuperscript{90} Regarding breeches parts generally, Morrison noted that "the practice was never in vogue, and should not be resorted to except in cases of necessity; for one of the greatest attributes of the drama is the feeling of reality the witnessing of it conveys, and that is always destroyed where such an intrusion is perpetrated." Audiences today would probably be amused rather than shocked by the presentation of sisters in the roles of a lady and her spurned suitor.

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possible, and murdered his part most completely." Lastly, Morrison considered Nicholson's use of the same scenery for Brian Borohme and for The Wife distracting, since it depicted the interior of a humble cottage in the first play and the interior of a ducal manor in the second play. The placing of an American eagle over the Ducal tent, he labelled "a slight upon the discernment of the audience." The unrecorded farce serving as the afterpiece, he conceded "was admirably adapted for the amusement of very little children."

A week later, the editor of the Daily Leader revealed that his reviews had "created no little commotion among the gossips of the city and some slight salutary trepidation among the actors." Reviews in a vein similar to his first criticism on 24 April 1854 continued throughout the season. On 5 August 1854, Morrison directed his attention to his contemporaries, citing the ridiculous nature of the suggestion in one of the other newspapers that he should not criticize performances which he personally could not surpass. Morrison stated that he would not indulge in "the eulogies of contemporaries, who sought to persuade every scene shifter in the Lyceum that his is a Macready or a Charles Mathews in his way, and fiercely attacked us for venturing any thing to the contrary." Morrison had drawn the lines

91Toronto, Daily Leader, 1 May 1854.

92The general format of Morrison's reviews consisted of a short literary evaluation of the play, a long summary of the plot, a long evaluation of the star, shorter evaluations of all the major actors, a discussion of staging practices, and concluded with a discussion of the afterpiece.

93Toronto, Daily Leader, 5 August 1854.
and the battle broke out in earnest when Charles W. Couldock and Sir William Don, who had appeared at the Royal Lyceum under Besnard's management, began an engagement with the company on 1 September 1854 in Richelieu and The Maid and the Milk Pail.

Following a puff of the company in the Toronto Daily Patriot and Express, a "Leader Reader" wrote a letter to the Daily Leader stating that "a more ridiculous compound [than the puff] had never been printed," and continued to describe the theatre as a den of iniquity,

where birds of a feather are sure to congregate [in] the rare luxury of a motley pit, a motled pandemonium--reeling at one corner, clamorous, swaying, chewing, screeching, hooting, standing with unsavoury exhalation at the other. . . . [watching] retrograde aristocracy, stalking for the liberal guffaws of its enraptured audience in the vilest casts of Dick Turpinism, tumbling like Harlequin and personifying sotted maniacs, to win a souse of applause. . .

On the following day, 6 September, believing Morrison himself the author of the letter, Sir William Don, the "retrograde aristocracy" referred to in the article, conveyed a reply, accompanied by a dictionary, to the editor:

Sir William Don presents his compliments to the editor of the Leader, and would feel obliged if he would send Sir Wm. a hamper of those octosylabic words which appeared in an article in this mornings Leader, as Sir William is about furnishing a book for the insane. Sir William begs to enclose a dictionary for the use of the office and advises the Leader to stick to two syllable words after dinner.

Toronto, Daily Patriot and Express, 2 September 1854. General articles defining or attacking the theatre as an institution were frequent during the period of this study. Such "puffs" often provided extra revenue to the editor who exacted payment in return for their publication. See Bernheim, Business, p. 9.

Toronto, Daily Leader, 5 September 1854.

Toronto, Daily Patriot and Express, 6 September 1854.
Morrison waited two weeks to effect a reply to Sir William Don, but in his review of *Green Bushes* he noted:

Sir William Don as "Master Grinnidge"—a very silly character indeed, and one that lies most legitimately in Sir William's line—kept the house in roars of laughter. Few, indeed, can suppress their riisibilities when they see a man—and that man a baronet—above six feet and a half in height exhibited with a blanket tied round his person, and made to jump and "dance to order," in a manner that does credit to his suppleness. Sir William may remain tolerably confident that he will be laughed at so long as he remains in his present capacity of "low comedian" to a fourth class theatre.

The skirmish continued with a letter to the *Daily Patriot and Express* inquiring why the Leader had not criticized the theatre prior to the removal of advertisements for the Royal Lyceum from its pages. Morrison states that his criticisms antedated the removal of the advertisements and advised the writer to look to the *Daily Leader's* columns for verification of his statement.

This last volley of letters ended the battle and Nickinson left Toronto for a short season in Hamilton. Interestingly, criticism of Charlotte Nickinson's abilities as an actress appeared in only two of Daniel Morrison's reviews throughout this entire episode, but whether this evidences the superior talents of Nickinson's eldest daughter, or the already smitten heart of the Daily Leader's editor remains open to conjecture. Shortly after, or during, her father's last season of

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100Toronto, *Daily Patriot and Express*, 18 October 1854.
management at the Royal Lyceum Theatre in 1858, Charlotte married Daniel Morrison, and their courtship must have sparked interesting dinner-table conversation.

The editorial battles between the Daily Leader and the Daily Patriot and Express dominated accounts of Nickinson's second season. Shadowed by this battle of words, one newspaper did provide, however, the only extant record of Mrs. John Nickinson in connection with her husband's theatrical activities. Her appearance coincided with Charles Couldock's scheduled performance on 22 January 1855. Couldock did not meet the commitment and on 25 January 1855 the Evening Patriot noted in its "arrival" column the names of Mrs. Nickinson and Couldock from Buffalo. Presumably, Nickinson cancelled Hamlet, Richelieu, and The Lady of Lyons, plays regularly performed during Couldock's appearances, on 22, 23, and 24 January, and substituted plays from his personal repertoire, while Mrs. Nickinson collected Couldock from Buffalo.

Robertson states that Charlotte Nickinson and Daniel Morrison married in 1858. Brown agrees with this date and adds that Charlotte retired from the stage after her marriage. Her last appearance, according to Brown, occurred on 28 April 1858 as Lady Teazle in School for Scandal at the Royal Lyceum Theatre, Toronto. Actually, School for Scandal was performed on 21 April 1858. Edwards maintains that the Morrison's married sometime in the 1860's. Robertson, Landmarks, I, 489, Brown, American, p. 265, Edwards, Stage, p. 27.

Toronto, Daily Patriot and Express, 22 January 1854.

Toronto, Evening Patriot, 25 January 1854.

The company assisting Couldock and the fourteen other visiting stars this season included the following newcomers: Jeanette Brink, C. B. Sherwood, George Cooke, Joseph Chabeau, John Glynn, P. Flaherty, George Johnson, George E. Day, E. H. Brink, H. D. Thompson, T. W. Notter, George W. Wren, W. Channing, with an orchestra consisting of Thomas Cook, Robert Evans, James Banks, O. H. Toulmin, Joseph Preest, and John Williams. The company included eleven from Nickinson's first season as sole manager of the Royal Lyceum. As before, he chose his company to support a varied repertoire, but placed special emphasis on their skill in presenting comic pieces.

The visitors for the season included some of the major stars of the Great Lakes circuit: C. W. Couldock, Sir William Don, Mile, Duret,

105 Born in Beechwood, Pennsylvania, on 15 October 1833, Henry Denman Thompson joined Troyon's circus as a property boy. He made his stage debut as a supernumerary at the Howard Athanaeum, Boston. He acted in Toronto and Montreal throughout the 1850's and 1860's. In February 1875, he debuted a twenty-five minute sketch entitled Joshua Whitcomb at Harry Martin's Varieties in Pittsburg, which developed into the full length play, The Old Homestead, which opened at the Boston Museum on 5 April 1886. Thompson performed in the play until his death in 1911, grossing three million dollars from the play over the years. Graham, Montreal, p. 110, and Walter J. Meserve, An Outline History of American Drama (Totowa, New Jersey, 1965), pp. 128-129.

106 Toronto, Daily Patriot and Express, 28 October 1854.

107 The people who worked with Nickinson both seasons included the following: Virginia and Charlotte Nickinson, Miss E. J. Phillips, A. Lyon, Robert Collins, William Petrie, R. T. Wilson, Patrick Redmond, and W. Alcock. Eliza Nickinson had married Charles Peters and both had severed their connection with Nickinson's company by this time.
Miss Kimberly,\textsuperscript{108} Peter Richings,\textsuperscript{109} Caroline Richings,\textsuperscript{110} William

\textsuperscript{108}Miss Kimberly toured extensively as a star throughout the Great Lakes region, appearing frequently in Albany, New York. See Phelps, \textit{Players}, pp. 275, 298, 320, 321, 323.

\textsuperscript{109}Born in London, Peter Richings made his American debut at the Park Theatre in New York on 25 September 1821. He acted as stage manager for W. E. Burton at the National Theatre in Philadelphia in 1839, and later, in 1843, managed the Holiday Street Theatre in Baltimore. While manager of the Walnut Street Theatre in Philadelphia for nine years, he taught the fundamentals of acting to Matilda Heron, who debuted there on 17 February 1851. After travelling with the Richings Opera Company as manager, he retired to his farm in Pennsylvania during the fall of 1867. Actors who appeared with him in his latter capacity remembered him fondly for "suggesting many points which were invaluable to the young and timid novice." Brown, \textit{American}, p. 313, and Phelps, \textit{Players}, pp. 78, 301, 306, 360.

\textsuperscript{110}Adopted by Peter Richings while a child, shortly after her parents arrived from England in America, Caroline Richings debuted at the Walnut Street Theatre, Philadelphia, on 9 February 1852 in \textit{The Child of the Regiment}. She toured with her father throughout the eastern states and became a permanent member of the Walnut Street Theatre between the fall of 1857 and 12 January 1859. For a time she managed the Richings English Opera Company, the finest opera troupe in America until Parepa Rosa hired away her best singers. She married Pierre Bernard on 25 December 1867 and toured thereafter as Mrs. Richings Bernard. Brown, \textit{American}, p. 312, and Phelps, \textit{Players}, pp. 272, 384, 387, 391.
One of America's representative comedians, William Pleator Davidge (1814-1888) was born in London. He debuted at Nottingham in 1836, and six years later married Elizabeth Clarke, before coming to America in 1850, where he debuted as Sir Peter Teazle on 19 April at the Broadway Theatre, New York, where he remained for five years. A member of the Wallack's stock company until 1869, he then joined Daly's company, remaining with him eight years. Davidge was the original Deadeye in the New York production of Pinafore. He died on 6 August 1888 en route to an engagement in California. Graham, Montreal, p. 107, and Brown, American, p. 93.


Morris Barnett appeared with John Wellington Buckland's company at the Theatre Royal, Montreal, a company for which Charles Walcot acted as stage manager in 1853, and Charles Peters, another son-in-law of Nickinson, appeared as a star. Barnett died in Montreal on 15 March 1856, aged fifty-six years. Graham, Montreal, pp. 115, 117.

Born in Glasgow, James Robertson Anderson [1811-1895] managed the Leicester, Gloster and Cheltenham circuit during 1834-1835 and 1836. In 1837 he appeared with Macready at Covent Garden where he made rapid progress, appearing as Othello on 23 May 1842. He came to America in 1846-1847, 1848, 1853, 1857 and 1858-1860, recording his impressions of Canada and America for an English newspaper thereafter. Graham, Montreal, pp. 95-96, and Brown, American, p. 10.
Frederick Buxton, Harry Seymour, T. D. Rice, and Herr John Cline. The unevenness of these fourteen stars in talent from Shakespearean actor Couldock to tightrope artist Cline, and ability reflects Nickinson's managerial dependence on visiting stars. Over the preceding fifteen years, audiences in Toronto had come to expect stars as part of their theatrical fare, and Nickinson looked to the Great Lakes circuit as a source of star attractions. Since the establishment of the railroads, the stars who toured in the Great Lakes region included the best from New York as well as the minor stars whose limited talents refused them entry to New York.

115 A provincial English actor, Frederick F. Buxton was born in Cheapside, London, but made his debut at York in 1844. Six years later he came to America where he made his debut at Louisville, Kentucky in March 1850 as Peter in The Stranger. He died in Chicago while a member of McVicker's Theatre on 17 January 1858. Brown, American, p. 58.

116 Harry Seymour made his first stage appearance in 1843 under the management of Ludlow and Smith in Mobile, Alabama. He later gave up the stage himself, to operate a costume business in New York. Brown, American, p. 328.

117 Thomas D. Rice, one of the first specialist stars, was born in New York in 1808 and made his first stage appearances, as a supernumerary, at the Park Theatre in that city. In 1832, "Daddy" Rice, debuted the "Jim Crow" dance in Pittsburg, taking it thence to New York, and in 1836, to London where he achieved great success. He toured extensively throughout America as a star on his return, completing his last engagement with Wood's Minstrels in 1858. Paralysis had struck him ten years previously, and he died of the disease on 19 September 1860. Phelps, Players, pp. 166-167, and Graham, Montreal, p. 87.

118 Born in London, England, Herr John Cline made his American debut at the Bowery Theatre in 1828 as a rope dancer. He presented "an address and gentlemanly grace on the rope" and "was highly polished in style and attitude, copying classical statues of ancient masters." Cline retired in 1862, but the subsequent loss of his savings compelled him to return to rope dancing. Graham, Montreal, p. 73.
The stars came bringing their own repertoire of plays to augment Nickinson's repertoire. C. W. Couldock and Mlle. Duret had appeared in previous seasons under Nickinson's management, and Sir William Don had appeared with Nickinson himself as a star under T. P. Besnard's management of the Royal Lyceum. Of the ten new stars introduced this season, four returned to join Nickinson's company for engagements in future seasons. Those who failed to elicit a popular response from the Toronto audiences did not receive invitations to return to the theatre.

**Third Season, 1855-1856**

The Royal Lyceum remained dark between 31 March and 11 April 1855 while Nickinson once again refurbished the interior of the theatre: "the seats are newly cushioned, and the house is reainted, and re-furbished throughout." Enhanced by the commodious nature of the theatre, the first installment of Nickinson's third regular season at the Royal Lyceum Theatre enjoyed favourable response from the Toronto populace between 11 April and 15 May. Following the performance of Peg Woffington, or *Masks and Faces*, on 4 May 1855, the editor of the *Daily Colonist* noted:

> Mr. Nickinson has done his best to make the theatrical performances in this city, both entertaining, and unexceptionable in moral tone and the highly respectable and fashionable audiences he obtains seems to show that he has so far obtained, in his enterprise, the approval of Toronto Society. And we really believe that he deserves it. The Toronto Lyceum is, we believe, as neatly fitted up, and pleasant a little theatre, for its extent, as there is anywhere in these provinces. The house on Friday evening,

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was completely filled, both in pit, and boxes. The present leading personages are Miss Louisa Howard,\textsuperscript{120} a young lady of evident talent, Mr. Henry Farren,\textsuperscript{121} and Mr. Buxton, Mr. Nickinson, himself, and the usual staff.\textsuperscript{122}

Nickinson interrupted his season at the Royal Lyceum in mid-May and transferred his company to his other theatres in centres along the railroad lines.

The theatres in Niagara and Hamilton lay on the stars' route from up-state New York, particularly Buffalo, to Toronto. From Toronto, short train rides took them to Guelph, back to Toronto, over to Hamilton again, and up to Brantford. From there, if the star wished, he or she could stop in London for performances en route to Detroit and Chicago. Although Nickinson did not own the London theatre, he and his daughter, Charlotte, both performed there under the management of Brunton.\textsuperscript{123} The railroads had placed his satellite theatres within a few hours of one another, and Nickinson could transport his stars and

\textsuperscript{120} An English actress, Louisa Howard made her American debut at the Broadway Theatre, New York, on 21 August 1854, as Pauline, opposite Henry Farren's Claude in \textit{The Lady of Lyons}. A week later, she appeared at the Walnut Street Theatre in Philadelphia as Constance in \textit{The Love Chase}. See Brown, American, p. 186.

\textsuperscript{121} The son of William Farren, Henry Farren made his debut at the Broadway Theatre, New York, in \textit{The Lady of Lyons} and \textit{Lovers by Proxy} with Louisa Howard. He moved with her to Philadelphia to appear on 28 August 1854 at the Walnut Street Theatre. He died in St. Louis in 1860 at the age of thirty-four before fully developing his career. See, Brown, American, p. 121.

\textsuperscript{122} \textit{Toronto, Daily Colonist}, 8 May 1855.

\textsuperscript{123} "In the 1850's, a man named Brunton established himself [in London] as an acting-manager, and produced plays which featured his wife who was 'undoubtedly the most talented member of the company.'" Edwards, \textit{Stage}, p. 31.

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section of his company easily from the Royal Lyceum in Toronto, to any of the other theatres. The season of 1855-1856 witnessed a boom in the number of stars arriving at the Royal Lyceum in Toronto. No longer barred by frozen harbours on the Great Lakes, stars travelled from one theatre centre to the next in the relative comfort of railroad cars.

The summer of 1855 brought many attractions to Toronto. Panoramas, concerts, and a reopening of the season at the Royal Lyceum on 11 June which saw such stars as Henry Farren, Louisa Howard, Peter Richings, Caroline Richings, Harry Hall, John Brougham, William

The core of Nickinson's company remained at the Royal Lyceum in Toronto. He maintained a minimum resident company in each of his other centres, but only the Toronto theatre remained open for the greater part of each year.

Nickinson brought his company back to Toronto for one night on 24 May 1855 in honour of Queen Victoria's birthday.

An Irish actor born in Dublin, Henry Hall (1804-1858) had shortly arrived in America when he joined Nickinson's company for a starring engagement. He made his American debut at Burton's Chamber Street Theatre, New York, in 1854, and a year later appeared in Philadelphia on 21 October 1856. Stage manager at Laura Keene's Theatre, New York, for a time, he was a member of the National Theatre Cincinnati at the time of his death on 5 July 1858. Brown remembers him as an actor of the old school. See Brown, American, p. 154.

Playwright and actor, John Brougham began acting at sixteen in Ireland in 1830, and made his American debut at the Park Theatre, New York, on 4 October 1842. He made a reputation for himself writing burlesques of popular dramas, one of the most successful being his parody of Metamora in which Brougham played the leading role in imitation of Forrest. In 1848, he achieved his greatest single success as a playwright with Dombey & Sons at Burton's theatre in New York with Brougham as Bunsby and Baystock; John Nickinson as Dombey; and Charlotte Nickinson as Florence. Sir Lucius O'Trigger numbered among Brougham's most prominent roles, but in every part he demonstrated "exuberant vitality, keen sympathy and appreciation, rare personal magnetism." Following a disastrous farewell tour, friends gave him a grand complimentary benefit in New York on 17 January 1878 at which they raised $10,000. Brougham died in New York on 7 June 1880. See Phelps,
The summer brought added excitement on Friday, 13 July 1855, when Toronto experienced its second Circus Riot, more serious than its predecessor some two years previous. The incident began the evening before during a drunken quarrel at a bawdy-house in the west end of the city, where members of Howe's Menagerie and Myer's and Madigan's Equestrian Troupe beat two of Toronto's young men, Fraser and Fawcett, and inflicted serious injuries upon them. On Friday, a group of Toronto men assembled on the circus grounds to take the law into their own hands and revenge their two luckless fellows. Following a fist fight, the Toronto men attempted to overthrow the then and to burn a circus wagon, and finally seized the wagon cages housing the animals and aimed them toward Lake Ontario. The intervention of the Mayor and his threat to read the Riot Act, dissuaded them from drowning the animals, but before they dispersed, the Toronto men destroyed the "ticket and other waggons, trunks, dresses, canvas, poles, chandeliers, and almost every other breakable substance." Capitalizing on the disturbance, on Saturday night, 14 July, Nickinson offered his patrons The Reign of Terror for their amusement and reflection.


Toronto, Mirror, 20 July 1855. The estimated damage to circus property totalled between three and six thousand dollars. See also Toronto, Daily Leader, 27 July and 9 November 1855.

Toronto, Daily Leader, 13 July 1855.
The newspapers levelled heavy criticism on the ineptitude of the police force in its handling of the riot. Most police officers at that time were political appointees not subject to discharge, and the Chief of Police lacked the authority to discipline his subordinates. A subsequent Mayor's Report recommended the restructuring of the force and the hiring of a new Chief of Police from London's Scotland Yard.\(^{130}\)

Nickinson's season at the Royal Lyceum continued with its usual assortment of stars and a regular company\(^{131}\) consisting of G. K. Maskell, William Petrie, G. Simcoe Lee, G. A. Johnson, Robert T. Wilson, Frank Hardenburgh,\(^{132}\) John Shannon, Thomas W. Notter, Demman Thompson, H. Bouxary, Patrick Redmond, John Glynn, George Morris, Robert Collins, and his wife, J. E. Mathews, W. A. Lyon, Julia Lyon, Miss E. J. Phillips, Madame J. Bouxary, E. Joseph Preece, Joseph Banks, W. J. Toulmin, William Scott, William Cream, and Thomas Cook. Thirteen of the company remained from the previous season while eight had been members of the company during Nickinson's first season as manager of the Royal Lyceum. Although he had to add new names to his roster each year, Nickinson endeavoured to maintain a core of actors familiar with...
his managerial practice of presenting a repertoire limited primarily to comedies, plus such plays the stars brought with them.

Each year also, Nickinson added new names to his roster of visiting stars. The stars who augmented the resident staff during the season of 1855-1856 numbered Henry Farren and Louisa Howard, Peter Richings and his daughter, Caroline, Henry Hall, John Brougham, William Davidge, G. K. Dickinson, Susan and Kate Denin, Charles W. Couldock, Professor Orrin and Sons, James B. Roberts, Charlotte

133 Prof. Orrin and Sons were gymnasts rather than actors and are omitted from this calculation.

134 Born in Philadelphia in 1837, and a general favourite in her day, Kate Denin married C. K. Fox at Troy, New York, on 3 March 1854. She left for New York that night and for a starring tour of California with her sister the next day without seeing her new husband again. She later married the Irish comedian, Sam Ryan, but that marriage proved equally short and she went to Australia in 1867. Brown, American, p. 98, and Phelps, Players, p. 271.

135 A family of gymnasts, the group provided entr'acte entertainment during their engagement with Nickinson.

136 An American tragedian, born in Delaware in 1818, James B. Roberts debuted at the Walnut Street Theatre in Philadelphia as Richmond to Booth's Richard on 18 January 1836. He made his English debut at Drury Lane on 21 September 1857 as Sir Giles Overreach. He returned to America the next year, and toured extensively as a star. Brown, American, p. 314, and Phelps, Players, p. 356.
Wyette, Eloise Bridges, Andrew Jackson Neafie, and Mrs. Annie Senter. Seven of these stars had appeared with Nickinson during previous seasons at the Royal Lyceum. The establishment of an extensive rail transportation network facilitated the attraction of more stars, generally of a higher calibre, to Toronto.

Although Nickinson succeeded in attracting the upper class of Toronto Society to the theatre, the Royal Lyceum did not house the stars with the decorum of a modern theatre. Audiences in the Great Lakes theatres were not models of public behaviour. Actor and audience alike endured considerable noise and confusion during the progress of a performance. In an article entitled, "Our Manners--The Theatre," on 27 October 1855, Daniel Morrison reviewed the auditorium rather than the stage at the Royal Lyceum:


Born in Brooklyn, Eloise Bridges debuted as a dramatic reader in 1853 at Irving Hall in New York. She appeared at the Broadway theatre for a two week engagement as Pauline in The Lady of Lyons, during the season of 1853-1854, and retired from the stage in 1857 following her marriage to E. C. Erwin, a southern merchant. Brown, American, p. 46.

Born in New York in 1815, Andrew Jackson Neafie debuted as Othello at the Park Theatre in 1839 after a career as a carpenter. Neafie himself paid Simpson the manager, three hundred dollars for the privilege of the role. After some practice with stock companies, Neafie starred as a tragedian in America. In 1861, he appeared in England, and soon after this English tour he retired from the stage. Brown, American, pp. 261-262, and Phelps, Players, p. 269.

After an apprenticeship as a star throughout the Great Lakes region, Mrs. Annie Senter joined the Old Bowery Theatre as a stock member during the season of 1859-1860. Odell, Annals, VII, 228-230.
Of course, we expect noise and tumult in the pit. Gentlemen who go there have half their amusement in their own bawling, and certainly the skill with which the fine art of whistling is perfected, is a guarantee of much patient practice. However, we do not begrudge the denizens of the pit their harmless amusements, and shrill as their cry may strike our tympanum, we recognize a time-honoured custom and bear the infliction accordingly. But we must confess that we have been taught to think that people who go to the boxes should show some propriety of deportment. To wear hats in the presence of unescorted ladies, is one of the acts of Vandalism which we thought might be ranked with the past... But it is inconceivable how a person of the least propriety of manner would wrap himself in his plaid, and sitting on the box front turn his stern to the stage. What ethics warrant a knot of men in taking the front row to the exclusion of the ladies behind them, and all wearing their hats to show their breeding--talking remarkably loud where they ought to be silent, and applauding in the wrong places?  

The editor concluded his article with the suggestion that the manager install more gas lights in the boxes to provide them with better lighting, and the box keeper endeavour to maintain better order and attend to the removal of all hats.

Morrison's concern with social behaviour in the theatre reflected the general concern at that time regarding the influence of the theatre on the social manners of its patrons. An examination of social manners appeared on the stage of the Royal Lyceum itself a month and a half later, on 10 and 14 December 1855 when Nickinson presented Peter and Caroline Richings in Fashion, the social satire written by Anna Cora Mowatt a decade earlier.

141 Toronto, Daily Leader, 27 October 1855.

142 The Richings had appeared with the company on 13 June 1855 in Fashion during their first starring engagement with Nickinson's company that season.
American critics regarded *Fashion* as "that rare thing, a social satire based on real knowledge of the life it depicts, but painting it without bitterness, and without affectation. It is true to the manner of the time and place, but it is based on human motives and failings that are universal." Although audiences in Toronto regarded *Fashion* favourable, the editor of the *Daily Leader* took exception:

For the second time during the week, the American Comedy of "FASHION" was produced last night, and as audiences will assembled to see it acted, of course the manager is right in putting it upon the stage. . . . It has been our ill luck to have had to set out, on two or three occasions this "favourite play," and each time we have done so, we have been more than ever impressed with its utter worthlessness. The plot can be anticipated from the commencement. . . . Nor can we see, that any particular moral can be deduced from the play. . . . Society, as it is termed, is a species of government; it has laws and its etiquette; and the use, not the abuse of them, constitutes good breeding. Indeed, it can not be otherwise, but the play which we are considering, in no way recognises this fact, but everywhere indulges in a twaddling clap trap, adapted primarily to gain the hearts of Bowery b'huy's, but repugnant to good sense. . . . We unhesitatingly say, that "Fashion" is one of the stupidest pieces which we recollect to have seen. Possibly we may be told that we are national in what we say--and that were the piece the production of our own people we should write differently. But it will in no way modify our criticisms.  

Accepting discretion as the better part of valour, for Christmas week Nickinson switched from social satire to musical extravaganza, properly described on the playbill as "a Drama without the smallest claim to legitimacy, consistency, probability, or anything else but

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absurdity; in which will be found much that is unaccountably coincident with Shakespeare's Tempest &c."\textsuperscript{145}

For Christmas week Nickinson regularly presented a musical extravaganza. In 1855 he chose the magnificent Fairy Burlesque by the Brough brothers entitled The Enchanted Isle, prepared with new scenery, choreography and machinery. An extravagant travesty of Shakespeare's The Tempest, The Enchanted Isle was one of the best known examples of its genre.\textsuperscript{146} Such extravaganzas and burlesques numbered among the most popular of dramatic genres in the 1830's and 1840's in England and in the 1850's in Toronto. Their success depended on their "free merriment, familiar themes new treated, and gorgeous settings,"\textsuperscript{147} The editor of the Daily Colonist "confidently recommend[ed] all persons who wish to enjoy a rare treat of holiday fun, to visit the theatre and witness the performance of a most laughable extravaganza called The Enchanted Isle. . . . The scenery, by Mr. G. Morris, is itself worth seeing. The dances are arranged by Mons. and Mde. Bouxary. The machinery, prepared by Mr. R. T. Wilson, is also very creditable workmanship. But go and see for yourself. The house has been crammed for two consecutive nights; and THE ENCHANTED ISLE will be repeated several times.\textsuperscript{148}

\textsuperscript{145}Quoted by reviewer in Toronto, Daily Colonist, 28 December 1855.


\textsuperscript{147}Nicoll, History, IV, 153.

\textsuperscript{148}Toronto, Daily Colonist, 28 December 1855.
Although this initial response to the production suggested that the extravaganza would enjoy a successful run, *The Enchanted Isle* ended catastrophically on 28 December 1855 with the death of Rosa Cook. The fourteen-year old daughter of orchestra leader Thomas Cook, Rosa Cook performed as one of the dancing fairies in the production. While awaiting her turn on stage, she walked past one of the stoves in the wing, and the skirt of her muslin costume ignited. She ran to the back of the stage where William Petrie, the stage manager, playing the role of the king, pulled off his cloak and wrapped the girl in it to stifle the flames. Informed that the victim was his youngest daughter, John Nickinson rushed up, and, believing the fire extinguished, lifted the robe only to have the flames leap forth again. Nickinson himself suffered extensive burns to his hands which precluded his appearances on stage for nearly two weeks. A medical person in the audience, Dr. Scott, treated Rosa Cook in a dressing room at the theatre, but she never regained consciousness and died at four-thirty the next morning.

Only the untimely backstage fire and death of Rosa Cook distinguished the season of 1855-1856 from the pattern Nickinson had established. He continued to import stars to augment his basic company and repertoire. The standard repertoire of the company consisted primarily of now forgotten comic farces and afterpieces, such as *Born to Good Luck, Napoleon's Old Guard, Love-a-la-Mode, Boots at the Swan, and The Ladies' Battle.*

149 During the winter months, Nickinson maintained a stove in each wing to provide heat for the actors.
The company also maintained a second repertoire which appeared when tragedians, such as Couldock, Roberts, Neafie and Dickinson, joined the Royal Lyceum as stars. The company offered Richelieu, Richard III and Othello during the visits of three of these stars. All four of them performed Hamlet during their engagements with Nickinson this season. Although the company performed Hamlet frequently throughout this season and others, they supported a variety of Hamlets. Never did Hamlet appear on an evening's bill when the company performed without a star.

Nickinson's company did not include a tragedian; neither did it claim a resident leading lady. Technically Charlotte Nickinson occupied this position, but after establishing her reputation as an actress in the comic line, she toured extensively for most of the year herself, as a star in other centres along the Great Lakes Circuit. The leading roles in the classic comedies, School for Scandal, She Stoops to Conquer, As You Like It, and Much Ado About Nothing belonged to her, and Nickinson deleted them from the company's repertoire during her absences.

Although she did not perform the dramatic role of Pauline in The Lady of Lyons this season, Charlotte Nickinson had frequently portrayed that character in previous seasons, and the company required no special rehearsals to support Louisa Howard and Eloise Bridges, two stars who played the role during the season of 1855-1856.

Most of the visiting stars, as did the resident company, maintained a standard repertoire of plays. For some stars, however, the members of the company had new lines to learn. John Brougham,
then a member of Wallack's company in New York, joined Nickinson's company for the first week of July 1855. Performing three comedies, *The Serious Family*, *The Irish Lion* and *The Bachelor of Arts*, Brougham also offered "a selection of his favorite characters, a capital bill being presented tonight." 150

When a comic star introduced a new play which received popular favour during his engagement, Nickinson frequently added that play to his standard repertoire, with a resident member of the company assuming the star's former role. Generally, he introduced new plays only during the engagement of a star, and added the most successful of these plays to his bills between starring engagements.

*Fourth Season, 1856-1857*

Nickinson commenced his fourth season on 24 March 1856, and in format, both regards repertoire and visiting stars, it duplicated his first three seasons. Two new stars in particular, however, brought an added enhancement to the fourth season. Perhaps the second visitor of the season, J. W. Wallack, attracted large houses because the audience thought him his uncle, James W. Wallack, but the elder Wallack also arrived to perform with his old friend, John Nickinson. 151

150 Toronto, *Daily Leader*, 4 July 1855. The notice continues "as will be seen by the advertisement," but no advertisements remain for his engagement in this or other extant newspapers.

151 Robertson states that "it was a long time after he had taken the management of the Royal Lyceum that Mr. Nickinson was able to get any of the great actors of the day to visit Toronto and play in it. Fortunately, while in New York he had gained the friendship of James Wallack, the Wallack whose star was then in the ascendant and as an act of friendship Mr. Wallack accompanied by James Wallack, Jr. came here to play a short engagement . . . Mr. Wallack's coming broke the ice, and after this it was comparatively easy to engage stars."
The first performance of the elder Wallack at the Royal Lyceum almost coincided with his last, and the last, indeed for the entire company. Almost immediately after the conclusion of the performance on Tuesday, 22 July 1856, a fire broke out in a house south of King Street in Theatre Lane. The fire spread rapidly north to King Street and south to Wellington Street. "The theatre was saved with the greatest difficulty--the whole of Mr. Nickinson's company having applied themselves with almost superhuman exertions, succeeded with the co-operation of the firemen in extinguishing the flames after the building had fairly taken." William Petrie, Nickinson's stage manager, directed the fire-fighting operations which saved the theatre, but the fire claimed its toll from some members of the company. Monsieur and Madame Bouxary rented a frame house near the theatre, in which they leased lodgings to Miss Phillips and these three members of Nickinson's company lost nearly all their belongings.

Toronto's volunteer fire department carried two hundred forty-eight men, six engines and a hook-and-ladder rig on its roster at the time of this fire. Indeed, in all aspects of daily business life, Toronto had changed immensely in the twenty odd years since its incorporation. In 1856, its citizens could point with pride to thirteen

Although both of the Wallack's came to Toronto, they did not visit together as Robertson suggests. The visits of the Wallack's were a landmark in Toronto's theatre history, but the influx of stars to Toronto and the Great Lakes region at this time is undoubtedly due more to the coming of the railroads than the appearance of any one star. Robertson, Landmarks, I, 488.

^152^ Toronto, Daily Leader, 23 July 1856.

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banks and five insurance companies, who would have spent a busy week following the Theatre Lane fire; nine building firms, whose business would follow shortly as the owners set about rebuilding their property; three daily newspapers, half a dozen weekly periodicals, and several obscure monthlies. In addition the local manufacturing interests included cabinet and chair works, breweries and distilleries, soap and candle makers, carriage makers, lithographers, and small factories making brushes and brooms, combs, mirrors, oil cloth, rope, starch, trunks, umbrellas, lightning rods, and buggy whips. In all, the assessed value of real property in Toronto in 1856 totalled over six million pounds sterling, three times the assessment in 1851 when Nickinson first visited the Royal Lyceum as a visiting star under T. P. Besnard.\textsuperscript{153}

Although one circus appeared in June, the Toronto City Council refused a licence to the second arrival, which performed instead outside the toll gates on Yonge Street at Yorkville. Aldermen favouring the granting of a licence to the second circus called a special meeting of the City Council on 20 August 1856, but, foreseeing their defeat, Alderman Dempsey, seconded by Alderman Hutchinson, moved for adjournment. Opposition by the anti-circus faction defeated the motion, but Dempsey and Hutchinson adjourned the meeting by leaving the chambers and removing the quorum.\textsuperscript{154} Opposition to the non-granting of the

\textsuperscript{153} Schull, \textit{Banking}, pp. 15-16.

\textsuperscript{154} Toronto, \textit{Daily Leader}, 21 August 1856.
licence grew as newspapers and townspeople took the side of the
circuses. Resigning itself to circus visitations, the City Council
granted a licence, by a vote of twelve to nine, to the next circus
that petitioned, Henry M. Whitlock's Circus, and re-opened the toll
gates of Toronto to circuses. 155

Nickinson had divided his attention during his fourth year of
management in Toronto to the administration of the Royal Lyceum and
the establishment of a local militia force. The outbreak of the
Crimean War in 1854 had denuded Canada almost entirely of its British
troops and necessitated a native militia in the colony. An Act in the
British Parliament passed on 19 May 1855 provided for an Active
Militia of Volunteers in Canada West to be composed of sixteen troops
of cavalry, seven field batteries, five foot companies of artillery,
and fifty companies of riflemen. Toronto slowly organized its forces
forming the First and Second Troops of Cavalry on 27 December 1855, the
Field Battery on 7 February 1856, and the First, the Second, and the
Third Rifle Companies on 20 March 1856, 156 four days prior to the
opening of the Royal Lyceum on 24 March. The commander of the Third
Volunteer Rifles was the former Sergeant of the 24th, now Captain,
John Nickinson.157 The new duties incumbent on Captain Nickinson led

155 Toronto, Daily Leader, 9 September 1856.
156 Middleton, Toronto's 100 Years, p. 94.
157 Robertson states that Nickinson was called "Colonel" by the
members of the acting company. However, his rank with the 24th
Regiment was sergeant, and with the Toronto Volunteer Rifles his rank
was captain, and is so designated in newspaper reviews and
advertisements. Robertson, Landmarks, I, 489.
the editor of the Daily Leader, now friendly to the Royal Lyceum Company, to complain "that his prolonged absence is a cause of disappointment." 158

Perhaps as a result of Nickinson's military commitments, the Royal Lyceum company evidenced a certain laxity regarding their curtain time. A letter to the editor of the Daily Patriot complains:

> the doors of the Theatre are advertised to open at half past seven, the performance to commence at eight . . .
> still I in common with others listened in vain for the signal to raise the curtain. . . . If Mr. Nickinson finds it impossible to get his company together at eight o'clock, let him advertise the performance to commence at half-past. It would be infinitely preferable to the present system of compelling an audience to wait a wearisome half hour gazing with anything but enraptured feelings upon a plain green curtain. 159

Another consistent complaint labelled against Nickinson's theatre, decried the continual noise created by audience members in the lobby. In the Daily Leader of 7 October 1856, the editor noted that although Nickinson stationed policemen in the pit to maintain order, perhaps he ought also to obtain "the services of a constable in the boxes." 160

The review suggested that patrons partook of intoxicating beverages before and during the performances, and the editor commented that those who could not maintain the requisite of good breeding while in their cups, ought not to indulge.

Theatre audiences received another attack during the fourth season regarding their use of tickets. Theatre practice of the time

158Toronto, Daily Leader, 12 June 1856.

159Toronto, Daily Leader, 23 August 1856. Records do not indicate whether Nickinson replaced his crimson curtain of 1853 with a green one, or if this particular viewer had not frequented the theatre since 1853.

160Toronto, Daily Leader, 7 October 1856.
directed an audience member leaving his seat temporarily to place his
ticket on the seat. A letter from a disgruntled patron, dated 15
August 1856, complained of other persons holding seats for late comers
when no ticket marked their prior occupancy. Another aspect of the
ticket problem developed out of the practice of some patrons leaving
the theatre before the afterpiece and transferring their tickets to
the teenage boys, probably apprentices, who waited outside the Royal
Lyceum. On admission to the theatre with their second hand tickets,
the boys created "considerable disorder" and "a great injustice to the
Manager," who received no revenue from the belated audience.

The season at the Royal Lyceum in 1856-1857 boasted numerous
stars: Georgina Hodson, both the Wallacks, Fanny Morant,

161 Toronto, Daily Leader, 15 August 1856.
162 Unpublished Royal Lyceum Playbill, 27 May 1856, in the Harvard
Theatre Collection.
163 The daughter of the composer Alfred Hodson, Georgina Hodson
was born in Dublin on 14 October 1830. She debuted as Amina in
Sonnambula at the Theatre Royal, Brighton in 1843. Ten years later
she came to America and debuted at Wallack's Theatre on 22 October
1853. John Brougham wrote the part of the Indian Princess in
Po-co-hon-tas for her in 1855. She later married John Robertson.
Brown, American, p. 178.
164 James W. Wallack, Senior, and J. W. Wallack, Junior, both
appeared in Toronto during the season. J. W. Wallack, Senior, had
appeared in Toronto prior to the building of the Royal Lyceum Theatre.
165 Fanny Morant debuted at the Drury Lane Theatre as a walking
lady under James Anderson's management, and substituted for Mrs.
Nesbitt that season. In 1856, she came to America with Anderson and
starred extensively across the continent. After her marriage to
Charles Smith in 1860, she worked with Wallack's company until the
season of 1868-1869, she joined Edwin Booth's company. After an
engagement with Daly's company, she later transferred to Albert
Marshall Palmer's Union Square Stock Company where she created the role
of Countess Diane De Lanieres in The Two Orphans on 21 December 1874.
Brown, American, p. 251, and Coad and Mims, American Stage, p. 254.
Charles W. Couldock, William Davidge, J. Collins, J. B. Roberts, Mrs. Melinda Jones, Andrew Jackson Neafie, Henry Farren, F. E. Belton, Charlotte Wyette, Mrs. Annie Senter, R. French, Mrs. Macready, C. Barton Hill, and Ben G. Roger. Of these stars, five of them, Hodson, Wallack, Jr., Collins, Roberts, Senter, appeared twice during the season and one of them, Couldock, appeared three times. Six of the visiting stars, Farren, Davidge, Couldock, Roberts, Neafie, and Senter, had all appeared the year before. Nickinson had discovered a guest star format which met with success during his first season at the Royal Lyceum and did not change it throughout his management.

166 Born Melinda Topping in New York, Mrs. Jones debuted as Bianca in Fazio at the Bowery Street Theatre, New York, and later as Romeo at the Arch Street Theatre, Philadelphia, on 23 August 1852. Her actor-husband styled himself "George, the Count Johannes," but she claimed no quasi-regal title herself and did not live with the count long. In 1859 she toured California as a star. Afflicted with dropsy, she kept a boarding house in New York prior to her death in Boston in 1875. Brown, American, p. 198, and Phelps, Players, p. 237.

167 An Englishman with considerable managerial experience, F. E. Belton was a brother-in-law of Richard Graham, the tragedian. After his appearance with Nickinson, Belton assumed the management of the Theatre Royal, Montreal, and the Quebec Theatre, Quebec City, in 1857. Following a short association with the Boston theatre, he returned to England where he managed the the Exeter Theatre. Graham, Montreal, p. 118.

168 Primarily an equestrian, R. French acted in equestrian dramas.


170 A son of Charles Hill, C. Barton Hill had appeared earlier in Toronto with his family, and later alone during the management of T. P. Besnard.

171 Born in Philadelphia, Ben G. Roger first appeared on stage at the Boston Museum in November 1846. Following an appearance at Barnum's
Toronto audiences had responded favourably to the addition of stars to the regular company and Nickinson catered to their interest by adding more stars each year. The successful stars, such as Couldock and Davidge in particular, he invited back season after season; others who failed to please his audiences did not receive invitations to return. The most successful stars often appeared several times within a single season. Nickinson's management of his stars reflects in miniscule the treatment of the play repertoire in stock companies earlier in the century. At that time, a season began with favourite plays from previous season. Gradually the manager added new plays to his bills and maintained the successful pieces in his repertoire, ending the season with a series of benefits for the company using recent or classical favourites for the benefit bills.

Nickinson's management of the stars reflects this pattern. When a successful star returned for his second and subsequent engagements, he began the engagement with the most successful pieces from his earlier seasons. Gradually, he introduced new plays and mingled old favourites with new successes during the remainder of his engagement. For each week of his engagement, he received a benefit. An analysis of the appearances of one of his popular stars, William Davidge, demonstrates this pattern. During his seven engagements over a four

Museum in Philadelphia in 1857, Roger and his wife, the former Margaret Downs, starred extensively in the Great Lakes region and particularly in Buffalo. Brown, American, p. 321.
year period, Davidge, primarily a comedian, performed in Toronto on seventy-two nights under the management of John Nickinson. His involvement with the company extended over the production of one hundred and sixty-one pieces, but in reality only thirty-two different plays.

During his first engagement with Nickinson in 1854, Davidge presented eleven plays and afterpieces in seven days, repeating four of them, Paul Pry, Poor Pillicoddy, Domenique the Deserter and Robert Macaire. He included the latter two pieces on the bill for his benefit on 2 August. All but one of the eleven pieces reappeared during his next two engagements at the Royal Lyceum, along with six new plays during his second engagement and another six during his third. The Wandering Minstrel, which appeared for the first time during his third engagement, received five presentations over the eleven nights he remained with Nickinson.

For his one engagement in Toronto during the season of 1856-1857, beginning on 26 May, Davidge presented sixteen separate pieces arranged in twenty-five spots on the bills for his eleven nights. The Wandering Minstrel appeared on the bill for the first evening, and on four subsequent evenings. He reserved his first new play of this engagement, The Fair One with the Golden Locks, until 3 June, and subsequently introduced two more new plays as well as a selection of his past successes. Of the one hundred sixty-three productions which

172 The count is based on advertisements in the Toronto newspapers and playbills in the unpublished Davidge Scrapbook, Harvard Theatre Collection.
Davidge presented during the seven engagements with John Nickinson, three plays and three afterpieces together constituted sixty of the productions. He performed The Wandering Minstrel seventeen times, Poor Pillicoddy eleven times, Dominique the Deserter ten times, Paul Pry nine times, and the Immortal Toodles and Two Bonnycastles each seven times. Undoubtedly Davidge returned year after year because Nickinson could offer him a profitable engagement at the Royal Lyceum and at the other theatres he operated in nearby centres in Upper Canada. Engagements in Toronto probably held an extra attractiveness for Davidge, an English actor, since they afforded him an opportunity to return to British soil.  

Davidge and the other stars who returned for several engagements with Nickinson did so probably because the manager of the Royal Lyceum treated them well. During this season, as in previous seasons, each of the sixteen stars received one benefit a week during his or her engagement. Nickinson also accorded benefits to prominent members of his resident company in the latter half of each season. The fourth season ended on 6 April 1857 after the usual series of benefits, most noteworthy among them, the benefits of 9 January and 25 March for the manager, John Nickinson. Remarkably for a mid-nineteenth century

173Couldock, Farren, Hill, Belton, Collins and Georgina Hodson also came originally from England.

174During the present season, the regular benefits fell as follows: on 4 March, John Kelk; on 6 March, Henry Cooke; on 9 March, William Petrie; on 12 March, Charlotte Nickinson; on 16 March, Robert T. Wilson; on 24 March, Thomas W. Notter; on 2 April, S. A. Johnson; and on 3 April, Ben Rogers.
manager, Nickinson claimed only one benefit each year during his first three seasons at the Royal Lyceum but during the season of 1856-1857 he had two benefits. Numerous benefits for a theatre manager generally indicated that the theatre was losing money. Nickinson's second benefit on 26 March 1857 suggests the beginning of a decline in business for John Nickinson at the Royal Lyceum. The Daily Leader had hinted that Nickinson's management was beginning to experience financial difficulty, as evidence in a note stating that Nickinson had visited Kingston to "see whether the good people of Kingston will support him," for a few nights. Thus, at the end of his fourth regular season at the Royal Lyceum, John Nickinson could already foresee the problems of his fifth season.

Fifth Season, 1857-1858

The season of 1857-1858 commenced on 13 April 1857 and enjoyed such a flurry of stars that Morrison remarked in the Daily Leader:

That portion of the public most favourable to the appearance of "Stars" on our boards, must have been abundantly gratified of late. Since the opening of the present season the stock company have, indeed, almost given way to the stars. Visiting stars had constituted the basis of John Nickinson's managerial success at the Royal Lyceum during his first four seasons and his play bills suggest that he hoped to reestablish his prior success by bringing in even more stars during his fifth season. Morrison's observation on the state of the stock company at the Royal Lyceum

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175Toronto, Daily Leader, 2 February 1857. This could also have evidenced a continuing expansion of his theatrical empire in Canada West, but the second Benefit suggests the former conclusion.

176Toronto, Daily Leader, 23 May 1857.
keynotes Nickinson's management and suggest implicitly the reason for his failure. Although he provided Toronto with its first regular theatre, he also contributed to its decline through his dependence on visiting stars, rather than a strong resident company. The phenomenon did not limit itself to Nickinson or Toronto, and Nickinson's career at the Royal Lyceum reflects the general decline of many American theatres at that time. In his Memoires, published in 1855, William B. Wood, a former manager of the Chestnut Street and the Arch Street Theatres in Philadelphia, condemned the metricious effects of the "star system" generally:

When the actors are a permanent body, and the manager a permanent person, everything [regarding pieces, casts, rehearsals, stage business, stage-scenery, stage effects, and final performance] can be pre-arranged. . . . But when a season is made up of a rapid succession of numerous stars, the first effect is that nothing can be arranged ahead. The star is the light of everything; the centre about which all must move. He has his own preferences of every sort. 177

Catering to a star undoubtedly reduced the competency of the company, and as the more proficient members left to become "stars" themselves, those remaining offered a minimum of talent for the support of the star. As audiences recognized the artistic decline they withdrew their support of such companies, and the theatre suffered accordingly. Nickinson fought this decline by importing more stars. The stars who arrived during Nickinson's season of 1857-1858 included Frank S. . . .

177 Wood, Recollections, p. 440.
178 William Petrie, Mr. and Mrs. Owen Marlowe, Denman Thompson, W. J. Florence, and Charlotte Nickinson, all left Nickinson's company to star at other theatres.
A specialty star, Francis S. Chanfrau achieved fame as Mose, the Bowery Boy, in a series of plays about the fireman's exploits. Born in New York on 22 February 1824, Chanfrau began his career in amateur theatricals, then as supernumerary at the Bowery, and afterwards as an actor at Mitchell's Olympic Theatre in New York, where he first appeared as Mose in A Glance at New York in 1848. "A decidedly handsome and well-bred man, he was thoroughly qualified to assume a wide variety of roles." Phelps, Players, pp. 252-253, and Coad and Mims, American Stage, p. 189.

Of obscure birth and parentage, Lola Montez married an English officer whom she accompanied to India for a few years before leaving him for a life of adventure in the European capitals. In Munich, in 1846, she captured the attention of Louis I, King of Bavaria, who created her the Countess of Landsfelt. Her morganatic marriage to the king ended with the revolution in 1848, and she fled to Spain with her bigamous second husband, a man named Heald, in 1849. Both husbands died soon after, and she voyaged to America where she created a sensation in dramas setting forth her own adventures. A marriage to a Mr. Hull in California did not last long, and in 1855 she went to Australia. Shortly after her return to America she espoused an interest in spiritualism and lectured in America and England. She died on 30 June 1861 in an asylum at Astoria, New York. A religious tract, "The Story of a Penitent," published the story of her life. Phelps, Players, pp. 265-267.

"A happy blending of the old and new schools, a capital instructor and stage director," George Pauncefort came from England to make his American debut as Captain Absolute on 11 September 1854. He managed the theatre in Worcester, Mass. as Pauncefort's Athenaeum from March 1859. The original Armand Duval in America, opposite Matilda Heron's Camille, Pauncefort was also superb in the light comedy roles. He was effective in melodrama and acceptable in Shakespearian tragedy. Mrs. Pauncefort was the former Georgina Edwards. Graham, Montreal, pp. 135, 136.

Born in London, England, Charles Bass [1803-1863] was a first cousin of William E. Burton, and they made their farewell to the stage together at Hamilton, Ontario, where he died in 1863. Bass appeared at the Park Theatre, New York, during the season of 1844-1845, and served as one of the first elected members of the American Dramatic Fund. His second wife, the former Miss Ball, whom he married in 1853, was a Canadian. Brown, American, p. 25.
William McFarland, Miss Woodbury, Henry Lorraine, Mrs. McMahon, Gardiner Coyne, Susan Denin, N. St. Clair, Mr. and Mrs. Waller, G. W. Jamison, Mr. and Mrs. John Drew, C. Barton


184. Miss S. Woodbury made her debut at the Chestnut Street theatre Philadelphia, on 24 February 1853. After her marriage, she appeared as Mrs. William Macfarland. Brown, American, p. 402.


186. The stage-struck wife of a prominent lawyer in New York, Mrs. McMahon debuted as Juliet on 16 December 1856 at Buffalo, New York. On 17 January 1857, she opened at the Academy of Music in New York, but critics there regarded her efforts with less favour than their counterparts in Buffalo. In March 1857, she performed for several nights in Albany. Failing success on the stage, she retired in 1858. Brown, American, p. 230, and Phelps, Players, p. 297.


189. Mr. Waller was perhaps Widmarth Waller, an "American tragedian of some experience in England," who portrayed Hamlet, Virginius, Rolla, and Shylock in New York during the summer of 1851. Mrs. Waller became manager of the Division Street Theatre in Albany in 1870. Odell, Annals, VI, 15, 16, and Phelps, Players, p. 371.

190. Possible George W. Jamieson, the actor whom Edwin Forrest first suspected as the reason for his jealousy of Mrs. Forrest in 1848. Jamieson died on 3 October 1868. Phelps, Players, p. 271.

191. An Irish comedian, John Drew was born in Dublin on 3 September 1827, but his parents moved to Buffalo, New York, in 1833. He visited the Albany Museum in May 1850 and later that year married Mrs. Mossop,
Hill, Mrs. Annie Senter, Matilda Heron,¹⁹² Sallie St. Clair,¹⁹³ and John Sefton with his daughter, Angela Sefton.¹⁹⁴

the former Louisa Lane. In 1853 he leased the Arch Street Theatre, Philadelphia, with William Wheatley. Following a tour of England and Australia, he died in Philadelphia on 21 May 1862. Drew left the management of the Arch Street Theatre in 1855, but Mrs. Drew leased the theatre in 1860 where she continued the superb resident stock company they had established earlier. Phelps, Players, p. 258, and Coad and Mims, American Stage, p. 198.

¹⁹² The first influential actress of the emotional school which placed primary emphasis on extravagant displays of the more violent feelings, Matilda Heron's main contribution to acting lies in her adaptation of Camille for the American stage. Trained in the eloquent style of elocution by Peter Richings, she achieved success in such standard roles as Bianca in Fazio, Juliet, and Mrs. Haller. Visiting Paris in 1854, she memorized every detail of the production of La Dame aux Camelias and translated the script into English. Her debut as Camille in New Orleans in 1855 created little sensation, but furor took over when she staged the play at Wallack's Theatre in 1857. Immediately, she became the toast of America, and her phenomenal success as Camille netted her at least $100,000 before she settled into obscurity. As an actress, she exhibited an animal vitality and a wildness of passion unrefined by poetry or idealism. When her personal magnetism diminished she lost favour with the audiences. Matilda Heron had appeared previously at the Royal Lyceum with her family in 1851. Wilson, Acting, pp. 122-124.

¹⁹³ Sallie St. Clair, [1831-1867] married C. M. Barras, the author of The Black Crook, in 1860 and retired to Buffalo, New York, where she died. Born in England, she was brought to America during infancy. At that time she made her first stage appearance, although her first speaking part occurred in Philadelphia in 1846. Phelps, Players, pp. 301, 302, and Graham, Montreal, p. 124.

¹⁹⁴ "A celebrated comedian of the second rank," John Sefton played a variety of characters—mostly old men, fops, and country boys. Simpson brought him from England to the Walnut Street Circus, Philadelphia, where he made his American debut on 25 June 1827. In 1833, he joined Wemyss at Pittsburg where he performed Jeremy Twitcher in The Golden Farmer. He remained prominent until his retirement in October 1867, after a benefit performance of Golden Farmer for Barton Hill at the Broadway Theatre, New York. He died in New York on 14 September 1868. Angela, born in 1840, was the daughter of his second wife, Miss Wells. Graham, Montreal, p. 74, and Brown, American, p. 330.
Nine of the thirty stars who appeared this season had appeared previously at the Royal Lyceum under Nickinson's management, and two of them, Matilda Heron and Mrs. John Drew, had appeared when T. P. Besnard managed the theatre. The ever expanding railroad system in the United States and Canada during the 1850's had facilitated travelling and many more stars toured regularly by this time. Nickinson endeavoured to attract stars to the Royal Lyceum more than in any previous season, and the presence of thirty luminaries on the Royal Lyceum stage demonstrated his strenuous efforts.

The economic condition of the province, however, thwarted Nickinson. After three years of bountiful wheat crops in Canada West, the crops failed in the fall of 1857 and brought bankruptcies and economic decline in its wake. At the same time, the Crimean War ended and England's demand for flour and timber from Canada declined sharply. Simultaneously, the railroad building boom collapsed, and British capital which had poured into the railroad business in Canada halted its flow abruptly. Farmers' debts went unpaid. Merchants lost business. Railroads ceased expansion as a result of the diminishing traffic and lack of capital. The colony's economy slowed down considerably. The effects of this sluggish economy appear in the active record of the Royal Lyceum Theatre in a new play produced on 19, 20, and 21 January 1858 entitled The Poor of Toronto, or The Great Money Panic of 1857.

195 Schull, Banking, p. 22.
196 The depression continued until the mid 1860's.
197 Toronto, Daily Leader, 19, 20, and 21 April 1858.
Nickinson's exertions to keep the Royal Lyceum operating, matched the efforts of farmers and tradesmen to survive the wheat failure. Although increased use of visiting stars was Nickinson's primary effort toward this end, notably, his greatest success of the season did not depend on a visiting star, but rather on the semi-regular leading lady of the company, Charlotte Nickinson.

On 24 March 1858, Charlotte appeared as Jessie Brown in Dion Boucicault's historical melodrama, Jessie Brown, or The Relief of Lucknow. Between 24 March and 16 April, she enacted the role on at least fourteen occasions, as audiences in Toronto turned out in force to view the dramatic account of General Havelock's arrival at the British garrison in Lucknow on 25 September 1857. Boucicault had written and prepared the script of the play for production at Wallack's Theatre in New York on 22 February 1858. Nickinson's friendship with the elder Wallack probably accounted for the rapidity with which he acquired the script of The Relief of Lucknow. Less than a month separated the first appearance of the play in New York and its presentation at the Royal Lyceum in Toronto. Charlotte Nickinson culminated this period of her career in The Relief of Lucknow playing the dramatic role of Jessie Brown, the Scottish girl who encouraged the British soldiers at the garrison in Lucknow by her insistence that she heard "the pipes of the Campbells."

198 No extant newspapers remain for five dates during this period.
199 Quinn, American Drama, p. 371.
200 Ibid.
Shortly after her last appearance in *The Relief of Lucknow*, Charlotte Nickinson retired from the stage. Her farewell at the Royal Lyceum, on 21 April 1858, heralded the final decline of her father's management of the theatre. The great patronage accorded the Royal Lyceum by the citizens of Toronto during March and April diminished steadily. On 8 May 1858, the Daily Leader asked its readers to demonstrate their appreciation of Nickinson's labours in a practical way and reminded them that "praise is good but patronage is better." But patronage was not forthcoming.

Within the city of Toronto itself, another economic factor possibly influencing business at the Royal Lyceum was the opening in April 1858 of the New Concert Hall on Adelaide Street, opposite the Court House. Designed primarily for concerts, the New Concert Hall offered three former regulars at the Royal Lyceum, Cool Burgess, Den Thompson and Patrick Redmond, on 19 April 1858 in a musical concert followed by the afterpiece, *A Ghost in Spite of Himself*. Although the only extant notice of this performance stated "For Two Nights Only," the possibility of a rival theatre, offering lower ticket prices, may have influenced Nickinson's decision to relinquish the management of the Royal Lyceum.

Regardless, attendance at the theatre had declined steadily through the season of 1857-1858, and on 1 July 1858, Nickinson resigned the management of the Royal Lyceum to his young son-in-law, Owen

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201 Toronto, *Daily Leader*, 8 May 1858.

202 Unpublished playbill, 19 April 1858, in the Toronto Public Library Theatre Collection.

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Marlowe. William Petrie had resigned as stage manager at the Royal Lyceum and Nickinson may have known of Petrie's intention of converting the Ontario Hall into a theatre which would provide Toronto with a second theatre operating in competition with the Royal Lyceum. Petrie's City Theatre opened in the autumn of 1858 during the first week of November. Possibly, indeed, Petrie's decision to open his own theatre in Toronto resulted from the implied rebuff of his long service to Nickinson implicit in Nickinson's establishment of Owen Marlowe, rather than Petrie, as manager of the Royal Lyceum. Contemporary records provide no explanation of Nickinson's resignation, but undoubtedly financial stress occasioned by economic reversals in the province and in Toronto itself influenced his decision.

Financial difficulties had plagued Nickinson throughout the entire season of 1857-1858, and he attempted various expediencies to improve the economic fortunes of the Royal Lyceum. He leased the theatre to outside groups, such as Donetti's Dogs, the Wren Juvenile Company, and Sandford's Opera Troupe, and continued to tour his other theatres in the province without success. After one such touring venture in the early summer, Nickinson held two benefits for himself within ten days of his return to the Royal Lyceum, indicating the financial failure of the tour. Nickinson's five benefits during the season of 1857-1858, only one less than his total during the previous season.

203 Toronto, Daily Leader, 1 July 1858.
204 Toronto, Daily Leader, 6 November 1858.
three seasons, indicate the financial disaster which shadowed the Royal Lyceum.

Personal factors also may have inspired Nickinson to retire from the active management of the Royal Lyceum in 1858, although he maintained the lease on the theatre during the next season. Over fifty years old in 1858, Nickinson died only six years later in a drug store in Cincinnati, Ohio, on 8 February 1864, presumably of a heart attack. His labours during the last year of his management of the Royal Lyceum undoubtedly precipitated the heart seizure. Further, his four daughters had reached maturity and he had helped launch them successfully on careers. Charlotte acted as a touring star throughout the Great Lakes region and soon married Daniel Morrison, the crusading editor of the Daily Leader. Following her husband's death, she would return to the Royal Lyceum Theatre, Toronto, after a retirement of nearly fifteen years, as its manager in 1872. Eliza had married Charles Peters, an old friend of Nickinson's and a fellow actor at her father's Utica Museum as well as at the Royal Lyceum. In 1857, Virginia had married her fellow actor at the Royal Lyceum, Owen Marlowe. After a tour as stars through the southern United States, they had returned to assume the management of the Royal Lyceum. Nickinson's youngest daughter, Isabel, had already debuted at the Royal

206 Graham, Montreal, p. 83.

207 Robertson, Landmarks, I, 489: "In 1872 Mrs. Morrison, after the death of her husband, took the management of the Lyceum from the Holmans."

208 Graham, Montreal, p. 111.

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Lyceum and would soon marry Charles M. Walcot, Jr. The stage of the Royal Lyceum had supported all his daughters over the years.

When Nickinson began his career as sole manager of the Royal Lyceum in 1853, Toronto had previously supported theatrical companies only for short seasons. As a touring star, he had appeared at the Royal Lyceum under T. P. Besnard's management, and at that time probably gauged the taste of the Toronto audience for comedies and stars. His short season as co-manager with T. P. Besnard in 1852 had undoubtedly reinforced his original estimation of Toronto's theatrical market. At the same time, he must have noted the expansion of the railways which would easily connect him with satellite theatres in nearby centres. Most of all, he saw the wealth of the city and the possibilities Toronto held for a company trained in comedy, but also able to provide competent support for stars whose fortes ran the complete gamut of dramatic genres.

The repertoire of plays presented at the Royal Lyceum during Nickinson's five seasons as manager reflects this observation of Toronto's theatrical possibilities. The bills changed constantly year by year with no set pattern except for that established by his reliance on visiting stars. His company could support these stars in the standard tragedies and heavy dramatic pieces, and he added the comedies and light dramatic successes of stars whose line matched his own comic forte.

209 Graham, Montreal, pp. 83, 112. Walcot had been a member of Nickinson and Besnard's company in 1852. The couple married, however, while they were members of Laura Keene's Theatre in New York.
Newspapers provide little critical evaluation of the plays presented either by the regular company or the visiting stars. The editor of the *Daily Leader*, Daniel Morrison, saw the need for criticism of the productions themselves, but he provided only a few sporadic attempts at this "new criticism" himself. Primarily the theatrical record of Nickinson's company consists of paid puffs, advertisements and playbills.

While the city remained prosperous, Nickinson shared in that prosperity, but the depression of 1857 diminished the wealth of Toronto to the point where its citizens could no longer provide year round support for a resident theatre. Nickinson had trained his daughters and established them on their separate careers between 1853 and 1858. Faced with the loss of many of his original company, Nickinson may have tired of the strenuous duties incumbent on the manager's role and the lack of commensurate financial reimbursement.

Whatever his reasons, Nickinson terminated his management on 30 June 1858. On 1 July 1858 Owen Marlowe inaugurated his first season at the Royal Lyceum as manager with Charles Mathews the Younger as his feature attraction, and an era in the theatrical history of Toronto passed from view.
CONCLUSION

During the sixty-five years separating the founding of the town of York in 1793 and the final performance at the Royal Lyceum Theatre under the direction of John Nickinson in 1858, theatrical activity in Toronto adhered to a pattern similar to that established earlier in many American cities. Following that pattern, the first theatrical arrivals in Toronto were miscellaneous itinerant actors who might enact a play or else provide dramatic readings and songs. Visits by such players occasioned the only professional entertainment in Toronto until the opening of the Erie Canal in 1824.

The second phase of development brought self-contained independent travelling companies with a semi-permanent roster of actors, repertoires of standard English and continental plays, and a minimum of costumes, scenery and properties. To the manager of each company fell the responsibility of providing the scenic requirements and of locating quarters in each centre to house his company for brief seasons. In Toronto, taverns and converted shops served as theatres until the conversion of a building on the government grounds into the Toronto Lyceum in 1845. For most of this period, theatrical companies operated beyond the pale of respectability since the Puritan ethic of the majority of Toronto's citizens did not admit the theatre as a suitable form of recreation. The visits of George Skerrett's company from Montreal between 1846 and 1848 brought the first taste of social respectability to the theatre in Toronto when members of the City...
Council sponsored, and attended, one of the productions during his first season.

Toronto never enjoyed the permanent stock company offering its resident actors in an ever expanding repertoire, the third phase of development elsewhere. Skerrett managed a permanent stock company in Montreal for most of the year and toured through the rest of the Canadas only for short periods, but no manager chose to establish a company in Toronto at this time. The touring companies which visited the city regularly until the 1850's themselves began importing stars to augment their regular actors in the late 1830's.

Theatrical activity in Toronto leapt immediately into the fourth phase of development in 1853 when John Nickinson, an Englishman, established a permanent company at the Royal Lyceum dependent on stars. The reason Toronto did not establish a permanent company without stars probably relates to two factors. First, the Great Lakes Circuit, of which Toronto was a centre, did not develop until the second quarter of the nineteenth century when the fourth phase of development which brought stars to the resident companies had already become the pattern. Managers of the touring companies who established themselves in the Great Lakes region followed suit immediately. Secondly, the American actors and managers probably preferred to settle in American centres rather than risk a permanent theatre in Canada where they were not always welcome. Lacking a permanent professional theatre, Toronto did not rely entirely on these itinerant companies for its theatrical entertainment. Amateur productions abounded, with the English officers at the Garrison supplying most of the personnel until the 1840's. Later the Toronto Amateur Dramatic Association and its successive
reorganizations assumed the leadership. Frequently the amateurs, too, imported a professional star to enhance their productions.

Often the stock company manager owned the theatre, but with the opening of the Royal Lyceum Theatre in 1848, theatre in Toronto passed into the hands of business men. Concerned with long term profits, John Ritchie, the Toronto business man who built the Royal Lyceum, erected a theatre which served Toronto for over twenty years. The role of the actor-manager-entrepreneur who established a temporary theatre suited to his immediate needs ended with this transferral of the theatre plant to a business man. Ritchie did not involve himself with the operation of the Royal Lyceum but leased the building to others who managed the theatrical affairs of the theatre.

The final phase in Toronto's theatre history during the period covered in this study produced a stock company firmly established under John Nickinson at John Ritchie's theatre. By this time itinerant stars had replaced itinerant companies in the major centres on the frontier. These itinerant stars conducted themselves in a manner reflecting their predecessors, the itinerant companies. Acting in a limited repertoire, adding only a few new pieces yearly, travelling from city to city and returning to the most remunerative centres, the star developed his own personal circuit. The period of John Nickinson's management at the Royal Lyceum reflected the pattern followed around the Great Lakes: stars, stars, and more stars. The same stars came, over and over, year after year. The theatre bill in Toronto repeated the bill and star of Buffalo during the prior week and of Rochester or Detroit or Chicago during the week to come.
Toronto audiences, however, showed a strong preference for English plays and a strong antipathy toward American plays. In comparison with American centres of the time, very few American plays were performed in Toronto during its first sixty-five years of existence and those performed seldom met success with the Canadian audience.

For Canadians the information of this study provides a bitter-sweet taste: sweet in its addition to the knowledge of an active, if sporadic, theatrical tradition in Toronto as a major centre of the Great Lakes circuit; but bitter in the documentation of its almost total dependence on American suppliers. Toronto had no theatrical history that was uniquely Canadian. Theatre in Toronto relied on American, or occasionally English, but never Canadian actors. Indeed, any Canadian actor who achieved a modicum of success left for America, a pattern continued during the following century. In the sixty-five years covered in this study, Canada's major English-speaking theatre centre witnessed the production of only two original Canadian plays, both of them, *Fiddle, Faddle and Foozle* and *Saucy Kate* constructed on an English model by a single author and acted by American actors. Theatre history in Toronto begins with a group of "New York comic gentry" performing an English play, and even today Toronto's two major theatres, the O'Keefe Centre and the Royal Alexandra Theatre, rely heavily on "New York comic gentry" in the form of Broadway touring companies.
PART II

A Chronological Day Book of
Theatrical Activity
in Toronto, Canada
1793-1858
INTRODUCTION

This section lists every recorded performance in Toronto between 1793 and 1858 of a theatrical or para-theatrical nature, with available cast lists and playwrights' names. Only those theatrical events for which specific documentation exists are included in the Day Book.

Every entry consists of the date, in the upper left corner; the theatre, or place of entertainment, details regarding management, and other notations particular to that performance in the central position; and a coded notation to identify the source-document in the upper right corner. Following this basic information, details regarding the particulars of a performance are recorded, where known: titles of plays and their authors, cast lists, and para-dramatic activity.

Sources of documentation are coded as follows:

Newspapers

B.C. .................British Colonist
C.A. .................Colonial Advocate
C. and A. ............Correspondent and Advocate
C.F. .................Canadian Freeman
Com. Ad. ............Commercial Advocate
Com. Her. ............Commercial Herald
Const. ...............Constitution
Cour. .................Courier of Upper Canada
D.C. .................Daily Colonist
D.L. .................Daily Leader
D.P. .................Daily Patriot
D.T. .................Daily Telegraph
Exam. .................Examiner
Globe .................Globe
Her. .................Herald
Ind. .................Independent
Loy. .................Loyalist
Mir. .................Mirror
Mor. Star ............Morning Star and Transcript

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N.A. ............. North American
Obs. ................ Observer
Pat. .................. Patriot and Farmers Monitor
P.T. .................. Provincial Telegraph
U.C.G. ............. Upper Canada Gazette
U.E.L. ............. United Empire Loyalist
Wat. .................. Watchman
W.R. .................. Weekly Register
Y.G. ............. York Gazette

Other Sources
B.P. .................. "The Baldwin Papers." (Unpublished)
H.T.C. Playbill .. Playbill in the "Harvard Theatre Collection."
O.A. Playbill .... Playbill in the Ontario Archives "Theatre Collection."
T.P.L. Playbill .. Playbill in the Toronto Public Library "Theatre Collection."
W.J.P. ............. "William Jarvis Papers." (Unpublished)

Where authorship of a play is neither documented in the primary sources, nor recorded in standard play indices, no playwright's name appears in the Day Book. Actors' names and roles are noted as they appear in the original source. The names of performers and the titles of plays new to Toronto are listed in summary after the entries for each calendar year.

Three appendices are provided to facilitate use of the Day Book. A Performer Index lists alphabetically each performer who appeared in Toronto and notes the dates on which his performances are documented in the historical sources. Each performer's name will appear in this Index in as full a form as primary and secondary sources can document, although the Day Book entry will list the name only as it appeared in the original source. A Play Index lists alphabetically each play performed in Toronto between 1793 and 1858 and notes the dates of its performances. Alternative titles are included separately with a reference to the main title for performance dates. An alphabetical
Playwright Index lists every known author of plays and the titles of his plays produced in Toronto between 1793 and 1858. Cross reference to the Play Index will supply performance dates for each play.
1809

Feb. 11  School for Scandal—Richard B. Sheridan  W.J.P.

Summary of the 1809 Season:

New Plays: School for Scandal.
1810

May 7    Exhibition
Messrs. Potter and Thompson
Mr. Miller's Assembly Room

"Theatrical performance consisting of Songs, and Recitations, and Ventriloquism." Music supplied by Mr. Lyon, Violinist.

May 14    Exhibition
Messrs. Potter and Thompson
Mr. Miller's Assembly Room

"Theatrical performance consisting of Songs, Recitations, and Ventriloquism." Music supplied by Mr. Lyon, Violinist.

Sept. 12    Theatre
Second and Last Night

Douglas, or The Noble Shepherd--John Home

Lord Randolph...Mr. Turner
Glenalvon...Mr. Jones
Young Norval...Mr. Kennedy
Old Norval...Mr. Douglas

Officer...Mr. Cipriani
Lady Randolph...Mrs. Turner
Anna...Mrs. Cipriani

Recitation: "Jubilee for Jubilee," or "Fifty Years Shepherd and Fifty Years King,"...Mr. Douglas

The Village Lawyer--William Macready

Scout...Mr. Jones
Snarl...Mr. Douglas
Charles...Mr. Cipriani
Justice Mittimus...Mr. Turner

Sheepface...Mr. Kennedy
Mrs. Scout...Mrs. Cipriani
Kate...Mrs. Turner

Summary of the 1810 Season:


New Plays: Douglas, or The Noble Shepherd; The Village Lawyer.
1818

**Nov. 3**

*Amateur Theatre*

*York Garrison Amateurs*  

*Douglas, or The Noble Shepherd*—John Home

*Love A-la-Mode*—Charles Macklin

**Summary of the 1818 Season:**

**New Play:**  *Love A-la-Mode.*
1819

July 9  Theatre  U.C.G.
For the Benefit of Mr. Biven

The Village Lawyer--William Macready

Quack Medicine, or The Doctor Caught in His Own Trap

The Wags of Windsor, or The Man of all Trades

Father Outwitted, or The Intriguing Valet

Summary of the 1819 Season:

New Performers: Biven.

New Plays: Father Outwitted, or The Intriguing Valet; Quack Medicine, or The Doctor Caught in His Own Trap; and The Wags of Windsor, or The Man of all Trades.
1824

Theatre York
Mr. Archbold, Manager
Mr. Phair's Assembly Room

Douglas--John Home

Lady Randolph...Mrs. Talbot

Oct. 7
Theatre York
Mr. Archbold, Manager
Mr. Phair's Assembly Room

Venice Preserv'd, or A Plot Discovered--Thomas Otway

Pierre...Mr. Archbold
Jaffire...Mr. Talbot
Priuli...Mr. Gilbert
Duke...Mr. Trowbridge

Badamar...Mr. Davis
Renault...Mr. Gilbert
Belvedeta...Mrs. Talbot

Comic Song, "Cherry Cheek Patty"...Mr. Gilbert
Song...Mr. Davis
Comic Song...Mr. Talbot

Nature and Philosophy

Brother Philip...Mr. Archbold
Ronaldo...Mr. Gilbert
Colin, a Youth...Mrs. Talbot

Eliza...Miss Allan
Gertrude...Mrs. Archbold

Orchestra...The York Band

Oct. 8
Theatre York
Mr. Archbold, Manager
Mr. Phair's Assembly Room

Animal Magnetism--Mrs. Elizabeth Inchbald

Irishman in London--William Macready

Oct. 14
Theatre York
Mr. Archbold, Manager
Mr. Phair's Assembly Room

Pizarro, or The Death of Rolla--August Kotzebue

Ataliba...Mr. Gilbert
Rolla...Mr. Archbold
Alonzo...Mr. Talbot
Orezembo...Mr. Gilbert
Almagro...Mr. Trowbridge

Pizarro...Mr. Davis
Valverde...Mr. Archbold
Elvira...Mrs. Talbot
Cora...Mrs. Talbot
Cora's Child...Master Talbot

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1824

Oct. 14 (cont.)

Comic Song, "Bits and Scraps"...Mr. Gilbert
Comic Song...Mr. Talbot

The Purse, or The Benevolent Tar
Baron...Mr. Trowbridge
Theodore...Mr. Davis
Will Steady, (with Songs)... Mr. Gilbert

Theadore...Mr. Davis
Page, (with Songs)...Mrs. Talbot
Sally...Miss Allan

Oct. 21
Theatre York
Mr. Archbold, Manager
Mr. Phair's Assembly Room

The Rivals--Richard B. Sheridan

The Spoiled Child--Isaac Bickerstaffe

Oct. 22
Theatre York
Mr. Archbold, Manager
Mr. Phair's Assembly Room

Richard the Third--Wm. Shakespeare

The Day After the Wedding--M. T. Kemble

Dec. 24
Amateur Theatre
The Baldwin Family
Spadina House

The Revenge
Don Alonzo...Robert Baldwin
Don Carlos...Robert Sullivan
Don Alvarez...William Baldwin
Don Manuel...St. George Baldwin

Zanga...Henry Sullivan
Leonore...Eliza Sullivan
Isabella...Louise Sullivan

Dec. 25
Amateur Theatre
The Baldwin Family
Spadina House

Bombastes Furioso--William B. Rhodes

Bombastes Furioso...Henry Sullivan
Fusbos...Robert Sullivan

1st courtier...Robert Baldwin
2nd courtier...William Baldwin
Drummer...Augustus Sullivan

She Stoops To Conquer--Oliver Goldsmith

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Dec. 25 (cont.)

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<td>Mrs. J. Baldwin</td>
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**Bombastes Furioso**—William B. Rhodes

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<td>Drummer</td>
<td>Augustus Sullivan</td>
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Summary of the 1824 Season:


New Plays: *Animal Magnetism; Bombastes Furioso; The Day After the Wedding; Irishman in London; Nature and Philosophy; Pizarro, or The Death of Rolla; The Purse, or The Benevolent Tar; The Revenge; Richard the Third; The Rivals; She Stoops To Conquer; The Spoiled Child; and Venice Preserv'd, or A Plot Discovered.*
1825

Jan. 3
Theatre W.R.
Charles S. Talbot
Mr. Schofield's Assembly Room

The Romp--Isaac Bickerstaffe
Old Barnaby...Mr. Forbes  ?...Mrs. Talbot
?...Mr. Talbot  ?...Mrs. Forbes

Village Lawyer--William Macready
Scout...Mr. Forbes  Sheepface...Mr. Pemberton

Dec. 22
Theatre York  C.A.
William Davis, Manager
Mr. Frank's Assembly Room

The Mountaineers, or Love and Madness, George Colman, the Younger
Octavian...Mr. Davis  Killmallock...Mr. Ashley
Evic-Muley...Mr. Trowbridge  Florentine...Mrs. Gilbert
Sadi...Mr. Smith  Agnes...Mrs. Thompson
Lepe Tocho...Mr. Gilbert

Comic Song, "The Yorkshireman's Visit"...Mr. Gilbert
Song, "The Carrier Pigeon"...Mrs. Thompson

The Rendezvous, or We Are All Met--Richard Ayton

Dec. 26
Theatre York  Obs.
William Davis, Manager
Mr. Frank's Assembly Room

Richard the Third, or The Battle of Bosworth Field--Wm. Shakespeare
Richard...Mr. Davis  Queen...Mrs. Smith
Richmond...Mr. Gilbert  Lady Ann...Mrs. Thompson
Buckingham...Mr. Trowbridge  Duchess of York...Mrs. Gilbert
Stanley...Mr. Smith

The Lying Valet--David Garrick
Sharp, (the Lying Valet)...Mr. Kitty Pry...Mrs. Thompson Smith

Dec. 2_2
Theatre York  C.A.
William Davis, Manager
Mr. Frank's Assembly Room

The Miller and His Men--Isaac Pocock
1825

Dec. 30
Theatre York
William Davis, Manager
Mr. Frank's Assembly Room

The **Soldier's Daughter**—Andrew Cherry

Governor Heartall...Mr. Gilbert Timothy Quaint...Mr. Smith
Frank Heartall...Mr. Davis Widow Cheerly...Mrs. Gilbert

Duett, "Thou' You Leave Me Now in Sorrow"...Mr and Mrs. Smith
Comic Song, "Hard Times", or "The Year of 1672"...Mr. Gilbert

**No Song, No Supper, or Lawyer in the Sack**—Prince Hoare

Dec. 31
Theatre York
William Davis, Manager
Mr. Frank's Assembly Room

**Broken Sword**—William Dimond

Summary of the 1825 Season:

New Performers: Ashley, Mrs. Fannie Marie Gee Forbes, William C.
Forbes, Pemberton, Sol Smith, Mrs. Sol Smith, and Mrs. Thompson.

New Plays: **Broken Sword; The Lying Valet; The Miller and His Men; The Mountaineers, or Love and Madness; No Song, No Supper, or Lawyer in the Sack; The Rendezvous, or We Are All Met; and The Soldier's Daughter.**
1826

Jan. 3

Theatre York
William Davis, Manager
Mr. Frank's Assembly Room

Damon and Pythias--R. L. Shiel

Jan. 5

Theatre York
William Davis, Manager
Mr. Frank's Assembly Room

The Devil's Bridge--Samuel James Arnold

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Turn Out, or The Enraged Politician

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<td>Cook</td>
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<td>Peggy</td>
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Jan. __?

Theatre York
William Davis, Manager
Mr. Frank's Assembly Room

Damon and Pythias--R. L. Shiel

Jan. 13

Theatre York
William Davis, Manager
Mr. Frank's Assembly Room

For the Benefit of Mrs. Thompson and Miss Moore

The Tragedy of George Barnwell, or The London Merchant--George Lillo

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<tr>
<td>Blunt</td>
<td>Mr. Gilbert</td>
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<td>Jailor</td>
<td>Mr. Thompson</td>
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<td>Maria</td>
<td>Mrs. Smith</td>
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<tr>
<td>Millwood</td>
<td>Mrs. Thompson</td>
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<tr>
<td>Lucy</td>
<td>Mrs. Davis</td>
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</table>

Comic Song, "Knowing Joe", or "The Ploughman Turn'd Actor"...Mr. Smith
Song, "O 'Tis Love"...Mrs. Smith
Song, "The Carrier Pigeon"...Mrs. Thompson
1826

Jan. 13 (cont.)

The Purse, or The Benevolent Tar

The Baron...Mr. Trowbridge Page...Miss Moore
Theodore...Mr. Ashley Will Steady...Mr. Gilbert
Edmund...Mr. Thompson Sal...Mrs. Thompson

Jan. 19

Theatre York
William Davis, Manager
Mr. Frank's Assembly Room
Mrs. Smith's Benefit

The Devil's Bridge--Samuel James Arnold

Count Belino...Mrs. Smith Perro...Mr. Smith
Baron Toraldi...Mr. Gilbert Florian...Mr. Thomas
Marcelli...Mr. Davis Officer...Mr. Wilkins
Paolo...Mr. Trowbridge Herald...Mr. Thomas
Fabricius...Mr. Ashley Countess Rosalvina...Mrs. Thompson
Julia...Miss Moore Claudine...Mrs. Gilbert
Antonio...Mr. Thompson Lauretta...Mrs. Davis

The Spoiled Child--Isaac Bickerstaffe

Old Pickle...Mr. Trowbridge Miss Pickle...Mrs. Thompson
Young Pickly...Miss Moore Maria...Mrs. Davis
Tag...Mr. Gilbert Susan...Mrs. Gilbert
John...Mr. Smith

July 29

Grand Exhibition of Living Animals U.E.L.
Mr. Snider's Inn

Animals: Zebra, Camel, Mediterranean Poney, and Two African Emues.

July 31

Grand Exhibition of Living Animals U.E.L.
Mr. Snider's Inn

Animals: Zebra, Camel, Mediterranean Poney, and Two African Emues.

Aug. 1

Grand Exhibition of Living Animals U.E.L.
Mr. Snider's Inn

Animals: Zebra, Camel, Mediterranean Poney, and Two African Emues.

Aug. 7

The Royal Circus U.E.L.
George Blanchard, Manager
Mansion House

Riding Master...Mr. G. Blanchard Clown...Mr. W. Jones
Equestrian...Mr. T. Jones Actor...Mr. Atkins
Equestrian...Master Lesslie
1826

Aug. 8  The Royal Circus  U.E.
George Blanchard, Manager  Mansion House
Riding Master...Mr. G. Blanchard  Clown...Mr. W. Jones
Equestrian...Mr. T. Jones  Actor...Mr. Atkins
Equestrian...Master Lesslie

Aug. 9  The Royal Circus  U.E.
George Blanchard, Manager  Mansion House
Riding Master...Mr. G. Blanchard  Clown...Mr. W. Jones
Equestrian...Mr. T. Jones  Actor...Mr. Atkins
Equestrian...Master Lesslie

Aug. 10  The Royal Circus  U.E.
George Blanchard, Manager  Mansion House
Riding Master...Mr. G. Blanchard  Clown...Mr. W. Jones
Equestrian...Mr. T. Jones  Actor...Mr. Atkins
Equestrian...Master Lesslie

Aug. 11  The Royal Circus  U.E.
George Blanchard, Manager  Mansion House
Riding Master...Mr. G. Blanchard  Clown...Mr. W. Jones
Equestrian...Mr. T. Jones  Actor...Mr. Atkins
Equestrian...Master Lesslie

Aug. 12  The Royal Circus  U.E.
George Blanchard, Manager  Mansion House

Miller's Frolic, or My Grandmother's Return from the Mill
Grandmother...Mr. G. Blanchard  Clown...Mr. W. Jones
Gaffer Grist, the Miller...Mr. Atkins
Miller's Boys...The Rest of the Company

Oct. 19  Theatre  U.E.
Mr. Judah, Manager
Mr. Frank's Ball Room

Oct. 20  Theatre  U.E.
Mr. Judah, Manager
Mr. Frank's Ball Room

No Song, No Supper--Prince Hoare
1826

Oct. 20 (cont.)

Robin Adair...Mrs. Carnes  Lawyer Endless... Mr. Frankland

Oct. 21

Theatre  U.E.L.
Mr. Judah, Manager
Mr. Frank's Ball Room

Catharine and Petruchio, or Taming the Shrew--David Garrick (Adaptor)

Fortune's Frolic, or The Ploughman Turned Lord--John T. Allingham

Oct. 2?

Theatre  U.E.L.
Mr. Judah, Manager
Mr. Frank's Ball Room

Rob Roy MacGregor--Isaac Pocock

Rob Roy MacGregor...Mr. Judah  Baillie Nicol...Mr. Hart
Helen MacGregor...Mrs. Judah  ?...Mr. Kent

Dance...Mrs. Brundage

Fire and Water

Capt. Hurry...Mr. Frankland

Oct. 26

Theatre  U.E.L.
Mr. Judah, Manager
Mr. Frank's Ball Room

The Hunter of the Alps--William Dimond

?...Miss Sophia Judah

Oct. 28

Theatre  U.E.L.
Mr. Judah, Manager
Mr. Frank's Ball Room

Last Night, But Two

Tom and Jerry, or Life in London--Pierce Egan

Bombastes Furioso, or The Courtiers of Olden Times--William B. Rhodes

Summary of the 1826 Season:

New Performers: Atkins, George Blanchard, Mrs. Brundage, Mrs. Carnes,
Mrs. William Davis, Frankland, W. R. Hart, T. Jones, William Jones,
Emmanuel Judah, Mrs. Sophia Judah, Miss Sophia Judah, William Kent,
1826

New Performers: (cont.) Master Lesslie, Miss Moore, Thomas, Thompson, and Wilkins.

New Plays: Catharine and Petruchio, or Taming the Shrew; Damon and Pythias; The Devil's Bridge; Fire and Water; Fortune's Frolic, or The Ploughman Turned Lord; The Tragedy of George Barnwell, or The London Merchant; The Hunter of Alps; Miller's Frolic, or My Grandmother's Return From the Mill; Rob Roy MacGregor; Tom and Jerry, or Life in London; and Turn Out, or The Enraged Politician.
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<tr>
<th>Date</th>
<th>Location</th>
<th>Performance</th>
<th>Director</th>
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<tr>
<td>Feb. 15</td>
<td>Royal Grammar School</td>
<td>Amateur School Theatricals</td>
<td>U.E.L.</td>
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<td>The Adelphi (Acts I and II)</td>
<td>--Terrence</td>
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<td>Mitio...Mr. G. Strachan</td>
<td>Cteripho...Mr. W. McMurray</td>
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<td>Demea...Mr. G. Sherwood</td>
<td>Sannio...Mr. H. W. Blackstone</td>
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<td>Apr. 12</td>
<td>York Theatre</td>
<td>York Theatre U.E.L.</td>
<td>Mr. Archbold, Manager</td>
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<td>The Gamester--John Philip Kemble</td>
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<td>Bombastes Furioso--William B. Rhodes</td>
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<td>Apr. 17</td>
<td>York Theatre</td>
<td>York Theatre C.A.</td>
<td>Mr. Archbold, Manager</td>
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<td>The Heir at Law--George Colman, the Younger</td>
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<td>Zekiel Homespun...Mr. Archbold</td>
<td>Cicely Homespun...Mrs. Talbot</td>
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<td>Miss in Her Teens--David Garrick</td>
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<td>May 5</td>
<td>York Theatre</td>
<td>York Theatre U.E.L.</td>
<td>Mr. Archbold, Manager</td>
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<td>Richard the Third--Wm. Shakespeare</td>
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<td>Married Yesterday</td>
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<td>May 8</td>
<td>York Theatre</td>
<td>York Theatre C.A.</td>
<td>Mr. Archbold, Manager</td>
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<td>The Heir at Law--George Colman, the Younger</td>
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<td>Miss in Her Teens--David Garrick</td>
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<td>May 15</td>
<td>York Theatre</td>
<td>York Theatre C.A.</td>
<td>Mr. Archbold, Manager</td>
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<td>Mountaineers, or Love and Madness--George Colman, the Younger</td>
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<td>Children in the Wood, or The Unnatural Uncle--Thomas Powell</td>
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<td>May</td>
<td>York Theatre</td>
<td>York Theatre C.A.</td>
<td>Mr. Archbold, Manager</td>
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<td>Miss Vaughan's Benefit</td>
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<td>Castle Spectre--Monk Lewis</td>
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<td>Three Weeks After Marriage--Arthur Murphy</td>
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June 6
York Theatre
Mr. Archbold, Manager
Benefit of Mr. Vaughan

Bertram, or The Castle of St. Aldobrand--Charles Robert Maturin

Miss in Her Teens, or The Three Rival Lovers--David Garrick

June 9
York Theatre
Mr. Archbold, Manager
Benefit of Mr. Dryer

Macbeth--Wm. Shakespeare

The Rendezvous--Richard Ayton

June 12
York Theatre
Mr. Archbold, Manager
For the Benefit of Mr. Frankland

Catharine and Petruchio--David Garrick (Adaptor)

The Cobbler's Daughter

No Song, No Supper, or The Lawyer Sacked--Prince Hoare

June 13
York Theatre
Mr. Archbold, Manager
For the Benefit of Mr. Davis

Timour the Tartar--Matthew Gregory Lewis

Tom Thumb--Henry Fielding

June 16
York Amateur Theatre
The Gentlemen Amateurs of York
Mr. Frank's Ball Room
For a Benevolent Purpose

The Poor Gentleman--Sarah Isdell

High Life Below Stairs--James Townley

Orchestra...The Band of the 68th Regiment.

June 23
The Grand Caravan of Living Animals
Steamboat Hotel

1828

June 24  The Grand Caravan of Living Animals  C.A. Steamboat Hotel

June 25  The Grand Caravan of Living Animals  C.A. Steamboat Hotel

June 26  The Grand Caravan of Living Animals  C.A. Steamboat Hotel

June 27  The Grand Caravan of Living Animals  C.A. Steamboat Hotel

June 28  The Grand Caravan of Living Animals  Steamboat Hotel

Summary for the 1828 Season:
New Plays: The Adelphi; Bertram, or The Castle of St. Aldobrand, Castle Spectre; Children in the Wood, or The Unnatural Uncle; The Cobbler's Daughter; The Gamester; The Heir at Law; High Life Below Stairs; Macbeth; Married Yesterday; Miss in Her Teens, or The Three Rival Lovers; The Poor Gentleman; Three Weeks After Marriage; Timour the Tartar, and Tom Thumb.
1831

Sept. 29  
Panorama  
W. S. Hunter, Manager and Artist  
Ontario House  
Grand Panoramic View of Bytown

Oct. 24  
Circus  
Mr. Cadwallader's Benefit  
Equestrian...Mr. Cadwallader  
Equestrian...Master Wilmot  
Corde Volante...Mr. Jackson  
Songs and Recitations...Mr. McCleary

Oct. 27  
Circus  
Mr. McCleary's Benefit  
Equestrian...Mr. Cadwallader  
Equestrian...Master Wilmot  
Corde Volante...Mr. Jackson  
Songs and Recitations...Mr. McCleary

Nov. 24  
"Lecture on Heads"  
British Coffee House  
Lecturer...Mr. McCleary

Dec. 1  
"Lecture on Heads"  
British Coffee House  
Lecturer...Mr. McCleary

Summary of the 1831 Season:

1833

July 10  York Circus  Pat.
  Mr. Parker, Manager

July 11  York Circus  Pat.
  Mr. Parker, Manager

July 12  York Circus  Pat.
  Mr. Parker, Manager

July 22  New York Menagerie of Living Animals  Pat.
  J. R. & Wm. Howe and Co.
  Court House Green

Animals: Columbus, the elephant, Zebra, Tiger, Leopard, and others.

July 23  New York Menagerie of Living Animals  Pat.
  J. R. & Wm. Howe and Co.
  Court House Green

Animals: Columbus, the elephant, Zebra, Tiger, Leopard, and others.

July 24  New York Menagerie of Living Animals  Pat.
  J. R. & Wm. Howe and Co.
  Court House Green

Animals: Columbus, the elephant, Zebra, Tiger, Leopard, and others.

July 25  New York Menagerie of Living Animals  Pat.
  J. R. & Wm. Howe and Co.
  Court House Green

Animals: Columbus, the elephant, Zebra, Tiger, Leopard, and others.

Sept. 16  "Lecture on Heads"  Pat.
  Steam Boat Hotel

Lecturer...Mr. McCleary

Sept. 20  Chinese Kaleidoscope  Pat.
  John M. and Samuel Waugh, Artists
  The New Theatre, King Street

Comic Songs and Recitations...Messrs. McCleary and Mestayer

Oct. 31  York Circus  Pat.
  Mr. Parker, Manager

Slack Rope...Mr. Jackson  Tight Rope...Mr. Sweet
1833

Nov. 2
York Circus
Mr. Parker, Manager
Mr. McCleary's Benefit

Nov. 27
York Circus
Mr. Parker, Manager
Benefit of Mr. Parker, the Proprietor

Dec. 3
York Circus
Mr. Parker, Circus
Second Benefit of Mr. McCleary

Summary of the 1833 Season:

New Performers: Mestayer, J. Parker, and Sweet.
1835

July 2

Dramatic Readings
City Hall
Mr. Hows, Reader

July 20

Zoological Institute, New York
C. and A.
The Association
Courthouse and Jail Green

Animals: Elephant, Lion, Zebra, Leopards, Hyena, Camels, Porcupine, Angora Goat, Buffalo, Gnu, Boa Constrictor, Anaconda, etc.

Equestrian...Jack Downing.

July 21

Zoological Institute, New York
C. and A.
The Association
Courthouse and Jail Green

Animals: Elephant, Lion, Zebra, Leopards, Hyena, Camels, Porcupine, Angora Goat, Buffalo, Gnu, Boa Constrictor, Anaconda, etc.

Equestrian...Jack Downing

Dec. 19

Theatre
Mr. Thorne, Manager
Exchange Coffee House

Damon and Pythias, or A Trial of Friendship--R. L. Sheil

Damon...Mr. Proctor
Pythias...Mr. Thorne
Dionysius...Mr. Fremont
Procles...Mr. Jones
Philistius...Mr. Harrison

Damocles...Mr. James
Calanthe...Mrs. Thorne
Hermon...Miss Harbeck
Arrica...Miss Glass

A "Yankee Story"...Mr. Smith

The Lady and the Devil--William Dimond

Wildlove...Mr. Fremont
Claudian...Mr. Proctor
Rapheal...Mr. Thorne

Jeremy...Mr. James
Zeperhina...Mrs. Thorne
Negombo...Miss Glass

Dec. 23

Theatre
Mr. Thorne, Manager
Exchange Coffee House

Summary of the 1835 Season:

New Performers: Jack Downing, Frank Fremont, Miss Glass, Miss Harbeck, Harrison, J. W. S. Hows, James, Jones, Proctor, Charles T. Smith,
1835


1836

Jan. 4

Theatre Cour.

Mr. Thorne, Manager
Exchange Coffee House
Mrs. Thorne's Benefit

The Honey Moon--John Tobin

Duke Aranza...Mr. Thorne
Rolando...Mr. Fremont
Count...Mr. Proctor
Baltshazzar...Mr. Hamblin
Jacques...Mr. James
Lampedo...Mr. Smith

Campillo...Mr. Armstrong
Lopez...Mr. Newton
Indiana...Mrs. Thorne
Violante...Miss Glass
Zamora...Miss Harbeck

Song, "The Dashing White Sergeant"...Mrs. Thorne

Two Gregories, or Which is He?--Thomas John Dibdin

Mr. Gregory...Mr. Fremont
Gregory...Mr. James
John Bull...Mr. Proctor

La France...Mr. Smith
Fanchette...Mrs. Thorne
Mrs. Gregory...Miss Glass

Jan. 7

Damon and Pythias, or A Trial of Friendship--R. L. Sheil

Damon...Mr. Proctor
Pythias...Mr. Thorne
Dionysius...Mr. Fremont
Procles...Mr. James

Philistius...Mr. Newton
Lucellus...Mr. Smith
Calanthe...Mrs. Thorne
Arria...Miss Glass

Spectre Bridegroom, or A Ghost in Spite of Himself--William Thomas Moncrieff

Nicodemus...Mr. Proctor
Old Winkle...Mr. Thorne
Diggory...Mr. James
Vinnington...Mr. Fremont

Paul...Mr. Smith
Labinia...Mrs. Thorne
Georgiana...Miss Glass

Jan. 8

Mr. Thorne, Manager
Exchange Coffee House
Mr. Proctor's Benefit

Jan 18

Mr. Thorne, Manager
Exchange Coffee House
Mr. Fremont's Benefit

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1836
Jan. 18 (cont.)

**Richard the Third** (Acts IV and V)--William Shakespeare

Richard...Mr. Fremont  Norfolk...Mr. James
Richmond...Mr. Thorne  Queen...Mrs. Thorne
Catesby...Mr. Proctor  Duchess of York...Miss York
Ratcliff...Mr. Smith

Song...Mrs. Thorne

**Julius Caesar** (Act IV)--William Shakespeare

Cassius...Mr. Fremont  Brutus...Mr. Proctor

A "Yankee Story"...Mr. Smith
Recitation, "Alexander's Feast"...Mr. Fremont
Recitation, "Sailor Boy's Dream"...Mr. Proctor

*Tis All a Farce--John T. Allingham

Colonel Belgardo...Mr. Fremont  Don Gortez...Mr. Newton
Don Testy...Mr. Thorne  Mystillo...Mr. Smith
Alphonso...Mr. Proctor  Carolina...Mrs. Thorne
Numpo...Mr. James  Ursula...Miss Glass

March __?  Theatre Royal Cour.
Messrs. Thorne and Meer, Managers

**Apostate**--R. L. Sheil

Pescaro...Mr. Thorne  Florinda...Mrs. Meer

March __?  Theatre Royal Cour.
Messrs. Thorne and Meer, Managers

**Idiot Witness**--John Thomas Haines

Gilbert...Mr. Thorne

March __?  Theatre Royal Cour.
Messrs. Thorne and Meer, Managers

**Children in the Wood**--Thomas Powell

Sir Rowland...Mr. Fremont

March __?  Theatre Royal Cour.
Messrs. Thorne and Meer, Managers
1836

March __?  (cont.)

Othello--William Shakespeare

Othello...Mr. Proctor

March __?  Theatre Royal  Cour.
Messrs. Thorne and Meer, Managers

Venice Preserv'd--Thomas Otway

March __?  Theatre Royal  Cour.
Messrs. Thorne and Meer, Managers

The Robber's Bride--Isaac Pocock

March __?  Theatre Royal  Cour.
Messrs. Thorne and Meer, Managers

Alonzo the Brave--H. M. Milner

March 2__?  Theatre Royal  Cour.
Messrs. Thorne and Meer, Managers

The Forty Thieves

March 2__?  Theatre Royal  Cour.
Messrs. Thorne and Meer, Managers

The Forty Thieves

March 25  Theatre Royal  Cour.
Messrs. Thorne and Meer, Managers

The Spoiled Child--Isaac Bickerstaffe

Little Pickle...Miss Honey  Miss Pickle...Mrs. Honey
Old Pickle...Mr. Parker

May 4  Theatre Royal  Cour.
Toronto Theatrical Amateurs.

The Rivals--Richard B. Sheridan

Mrs. Malaprop...Mr. B. Stow

No

Orchestra...Band of the 15th Regiment

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1836

May 20

Theatre Royal Cour.

Toronto Theatrical Amateurs

The Rivals--Richard B. Sheridan

Mrs. Malaprop...Mr. B. Stow

Scapegrace--S. Beazley, Jr.

July 14

Grand Zoological and Ornithological Exhibition C. and A. Newgate Street

Animals: Unicorn, or Rhinoceros, Elephant, Leopard, Panther, Zebra, Kangaroo, Polar Bear, Ostrich, Pelicans, Lions, Lamas, Badger, Boa Constrictor, Anaconda, etc.

July 15

Grand Zoological and Ornithological Exhibition C. and A. Newgate Street

Animals: Unicorn, or Rhinoceros, Elephant, Leopard, Panther, Zebra, Kangaroo, Polar Bear, Ostrich, Pelicans, Lions, Lamas, Badger, Boa Constrictor, Anaconda, etc.

Aug. 24

Boston Arena Company Cour.

Equestrian...Mr. Wilmot Tightrope Dancer...Mr. Hood
Equestrian...Mr. Nathans Strongman...Mr. Deer
Equestrian...Mr. Whitlock Clown...Mr. Huntingdon
Equestrian...Mrs. Hood Tumbler...Mr. Burns

Summary of the 1836 Season:

New Performers: Armstrong, Orney Burns, Deer, Hamblin, Mrs. Honey, Miss Julia Honey, Hood, Mrs. Hood, Huntingdon, Reuben Meer, Mrs. Reuben Meer, Nathans, Newton, Joseph Parker, B. Stow, Whitlock, and Wilmot.

New Plays: The Honey Moon; Julius Caesar; No; Scapegrace; The Spectre Bridegroom, or A Ghost in Spite of Himself; 'Tis All a Farce; and The Two Gregories, or Which is He?
1837

April 26 Theatre Royal
Messrs. Russell and Lyne, Managers

Damon and Pythias--R. L. Sheil

Damon...Mr. Lyne
Pythias...Mr. Russell
Dyonisius...Mr. Duff
Philistius...Mr. Sharritt
Procles...Mr. Warner

Lucullus...Mr. Ryan
Damocles...Mr. Barrows
Boy...Master Johnson
Calanthe...Mrs. Butler
Hermion...Miss Williams

A Scotch Dance...Miss Williams
Song, "The Mellow Horn"...Mr. Russell
Song, "The Boy of Biscay"...Mr. Warner
Song, Comic...Mr. Davis

Raising the Wind--James Kenney

Jeremy Didler...Mr. Russell
Sam...Mr. Davis
Plainway...Mr. Warner
Jack...Mr. Ryan
Servant...Mr. Barrows

Fainwood...Mr. Duff
Richard...Mr. Sharritt
Walter...Master Johnson
Peggy...Miss Williams
Miss Durable...Mrs. Butler

Aug. 12 Amateur Theatre
Toronto Juvenile Thespian Society

The Miller and His Men--Isaac Pocock

Killing Time

Summary of the 1837 Season:


New Plays: Killing Time; and Raising the Wind.
1839

Aug. 13 Theatre Royal, King Street
Messrs. Gwinne and Elsworth, Managers

The Wife, or A Father's Grave

Julian St. Pierre...Mr. C. Mason Mariana...Mrs. McClure
Leonardo...Mr. W. Isherwood ?...Mr. Hennessy

Crossing the Line, or Crowded Houses--George Almar

Wouter Van Broom...Mr. W. Ischerwood Pomono Van Twiller...Miss C. Clarke
Isherwood Estelle DeBurgh...Miss R. Clarke
Wouverman Van Broom...Mr. Mills

Negro Song...Mr. Linton

Aug. 14 Theatre Royal, King Street
Messrs. Gwinne and Elsworth, Managers

Aug. 15 Theatre Royal, King Street
Messrs. Gwinne and Elsworth, Managers

3rd Appearance of Mr. Mason and Mrs. McClure

The Hunchback--Richard Brinsley Knowles

Master Walter...Mr. Mason Julia...Mrs. McClure

A Negro Extravaganza...Mr. Linton

No Song, No Supper--Prince Hoare

Aug. 16 Theatre Royal, King Street
Messrs. Gwinne and Elsworth, Managers

The Lady of Lyons--Lord Edward Bulwer-Lytton

Claude Melnotte...Mr. Mason Pauline...Mrs. McClure

A Negro Extravaganza...Mr. Linton
Dance, "A Double Hornpipe"...Misses Clarke

Aug. 17 Theatre Royal, King Street
Messrs. Gwinne and Elsworth, Managers

Aug. 19 Theatre Royal, King Street
Messrs. Gwinne and Elsworth, Managers

Last Night of the Engagement of Mr. Mason & Mrs. McClure

The Lady of Lyons--Lord Edward Bulwer-Lytton

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1839

Aug. 19 (cont.)

Claude Melnotte...Mr. Mason Pauline...Mrs. McClure

Dance, "Double Hornpipe"...Misses Clarke
Comic Song...Mr. Hennessy
Song...Mr. Ballard
Negro Extravaganza...Mr. Linton

Catharine and Petruchio, or Taming of the Shrew--David Garrick

Petruchio...Mr. Mason Catharine...Mrs. McClure

Aug. 22 Theatre Royal, King Street Com. Her.
Messrs. Gwinne and Elsworth, Managers
First Night of Mr. Chas. Webb

Damon and Pythias, or The Test of Friendship--R. L. Sheil

Damon...Mr. Webb Hermion...Mrs. Lennox

The Poor Soldier--John O'Keeffe

Patrick...Mrs. Lennox

Aug. 23 Theatre Royal, King Street Com. Her.
Messrs. Gwinne and Elsworth, Managers

Othello--Wm. Shakespeare

Othello...Mr. C. Webb

Aug. 2_? Theatre Royal, King Street Com. Her.
Messrs. Gwinne and Elsworth, Managers
Benefit of Miss Rosetta Clarke

Pilgrims of the Rhine--Lord Edward Bulwer-Lytton

Perfection--Thomas Haynes Bayly

Aug. 2_? Theatre Royal, King Street Com. Her.
Messrs. Gwinne and Elsworth, Managers

La Bayadere--Edward Fitzball

Zoloe...Miss Emma Ince

Aug. 31 Theatre Royal, King Street B.C.
Messrs. Gwinne and Elsworth, Managers
Benefit of Miss Emma Ince

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Aug. 31 (cont.)

_Nature and Philosophy, or The Youth Who Never Saw a Woman_

Scotch Song, "Cam ye by Athol"...Mrs. Lennox

_Maid of Cashmere--Edward Fitzball_

Sept. 2
Theatre Royal, King Street
Messrs. Gwinne and Elsworth, Managers
First Appearance of Mr. Lennox

Sept. 4
Theatre Royal, King Street
Messrs. Gwinne and Elsworth, Managers

_Cramond Brig--William Henry Murray_

Jack Howison...Mr. Lennox

Sept. 7
Theatre Royal, King Street
Messrs. Gwinne and Elsworth, Managers
Benefit of Mr. Lennox

_Rob Roy MacGreger--Isaac Pocock_

Rob Roy...Mr. Mills
Twelve extras and two pipers...
Men of the 32nd Regiment

Comic Song...Mr. Curfew
Negro Song, "Jim Along Josey"...Mr. Linton

Oct. 4
Theatre Royal, King Street
Mr. Davenport, Lessee
The Celebrated Miss Davenport

_Richard the Third--Wm. Shakespeare_

Richard...Miss Davenport
Lady Anne...Mrs. Davenport

Manager's Daughter--Edward Richardson Lancaster

Seven Different Characters...Miss Davenport

Oct. 7
Theatre Royal, King Street
Mr. Davenport, Lessee
Second Night of the Celebrated Miss Davenport

_The Merchant of Venice--Wm. Shakespeare_

Shylock...Miss Davenport
Opposite Characters...Mr. & Mrs. Davenport
1839

Oct. 7 (cont.)

Old and Young--John Poole

Hector Mowbray...Miss Davenport
Gobbleton Mowbray...Miss Davenport
Matilda...Mrs. Davenport

Oct. 9
Theatre Royal, King Street
Mr. Davenport, Lessee
Two Additional Nights

Douglas--John Home

Norval...Miss Davenport

Actress of All Work--William Henry Oxberry

Six Different Characters...Miss Davenport

Oct. 11
Theatre Royal, King Street
Mr. Davenport, Lessee
Fourth Night of the Celebrated Miss Davenport

The School for Scandal--Richard B. Sheridan

Sir Peter Teazle...Miss Davenport

The Manager's Daughter--Edward Richardson Lancaster

Jean Margaret Davenport...Miss Davenport
Hector Earsplitter...Miss Davenport
Effie Heatherbloom...Miss Davenport

Dance, "The Highland Fling"...Miss Davenport

Oct. 14
Theatre Royal, King Street
Mr. Davenport, Lessee
For the Benefit of Miss Davenport

Child of Nature--Mrs. Elizabeth Inchbald

Miss Davenport...Miss Davenport

The Spoiled Child--Isaac Bickerstaffe

Little Pickle...Miss Davenport
Miss Pickle...Mrs. Davenport

Old Pickle...Mr. Davenport

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1839

Oct. 14 (cont.)

Orchestra...The Band of the 32nd Regiment

Nov. 18  Theatre Royal, King Street  Com. Her.

The Brothers Ravel on the Tight Rope

Scotch Dance...Victor Ravel  Basket Dance...Victor Ravel
Pas d'Amour...Louis Ravel  Dance...Jean Ravel
Fandango...Jean Ravel

Monsieur Escott and Madame Angott (Comic Scene)

Madame Angott...Frederick Checkeni  Monsieur Escott...Louis Ravel
Checkeni

Two Gladiators

1st Gladiator...Victor Ravel  2nd Gladiator...Jean Ravel

Venetian Carnival, or The Frolic of the Polichinello Vampire

Periot...Victor Ravel  Columbine...Madame Checkeni
Harlequin...Monsieur Checkeni  Polichinello Vampire...Jean Ravel

Vol-Au-Vent, or A Night's Adventure

Vol-au-vent...Jean Ravel  Basil Garcon Meunier...Monsieur Checkeni
Pierre Mathein...Victor Ravel  Marietta...Madame Checkeni
Checkeni

Grand Tableaux--First Fratricide, or The Death of Abel

Summary of the 1839 Season:

New Performers: Ballard, Frederick Checkeni, Mrs. Frederick Checkeni,
Constance Clarke, Rosetta Clarke, Curfew, Jean Margaret Davenport,
Thomas Donald Davenport, Mrs. Thomas Donald Davenport, Elsworth,
Cwinne, Hennessy, Emma Ince, William Isherwood, Thomas F. Lennox, Mrs.
Thomas F. Lennox, Linton, Mary Ann McClure, Charles Kemble Mason, Mills,

New Plays: Actress of All Work; La Bayadere; Child of Nature; Cramond
Brig; Crossing the Line, or Crowded Houses; The Hunchback; Lady of
1839

New Plays: (cont.) Lyons, or Love and Pride; Maid of Cashmere; Manager's Daughter; The Merchant of Venice; Old and Young; Othello; Perfection; Pilgrims of the Rhine; The Poor Soldier; Two Gladiators; Venetian Carnival, or The Frolic of the Polichinello Vampire; Vol-Au-Vent, or A Night's Adventure; and The Wife, or A Father's Grave.
1840

July 24  National Circus  Exam.
        E. C. Yale, Director

July 25  National Circus  Exam.
        E. C. Yale, Director

July 27  National Circus  Exam.
        E. C. Yale, Director

July 28  National Circus  Exam.
        E. C. Yale, Director

Aug. 1  Theatre  Mir.
        Messrs. Powell and Hough, Managers
        City Hotel

    The Soldier's Daughter--Andrew Cherry

Governor Heartall...Mr. Hastings  Mr. Ferrett...Mr. Western
Frank Heartall...Mr. Powell  Widow Cheerly...Mrs. Powell
Melfort, Jr....Mr. Clifford  Mrs. Melfort...Mrs. Hastings
Tim Quaint...Mr. Hough  Susan...Mrs. Hough

Day After the Wedding, or A Wife's First Lesson--Marie-Therese Kemble

Colonel Freelove...Mr. Powell  Lady Elizabeth...Mrs. Powell
Rivers...Mr. Clifford  Mrs. Davis...Mrs. Hastings
James Davis...Mr. Hastings

Aug. 5  Theatre  Mir.
        Messrs. Powell and Hough, Managers

    The Soldier's Daughter--Andrew Cherry

Governor Heartall...Mr. Hastings  Mr. Ferrett...Mr. Western
Frank Heartall...Mr. Powell  Widow Cheerly...Mrs. Powell
Melfort, Jr....Mr. Clifford  Mrs. Melfort...Mrs. Hastings
Tim Quaint...Mr. Hough  Susan...Mrs. Hough

Aug. 10  Theatre  Mir.
        Messrs. Powell and Hough, Managers
        City Hotel
        Benefit of Mr. Hastings

    The White Phantom

Colin de Trop...Mr. Hastings

    The Pleasant Neighbor--Mrs. J. R. (Elizabeth) Planche

Christopher Strap...Mr. Hastings
1840

Aug. 14
Theatre
Messrs. Powell and Hough, Managers
City Hotel
Mr. Powell's Benefit

Ambrose Gwinette, or The Drunkard's Doom--Douglas Wm. Jerrold
Ambrose Gwinette...Mr. Powell
Ned Grayling...Mr. Hough

Turnpike Gate--Thomas Knight
Crack...Mr. Powell
Joe Standfast...Mr. Hastings

Aug. 19
New York Bowery Amphitheatre, Circus
H. Rockwell, Manager
June, Titus, Angevine, and Co., Owners
Market Street

Equestrian Manager...Mr. H. Rockwell
Equestrian...Mr. Howes
Equestrian...Otto Motty

Tableaux, Adam and Eve, or The First Fratricide
The Swiss Brothers, Wilheim, Robertus, and Guelphus

Others in the Company: Mr. McFarland, Mr. Pontland, Mr. Pelham, Mr. Mestayer, Mr. Huntington, Mr. Deer, Master Franklin, Master Runnals, Master Buckley, and others.

Aug. 20
New York Bowery Amphitheatre, Circus
H. Rockwell, Manager
June, Titus, Angevine, and Co., Owners
Market Street

Equestrian Manager...Mr. H. Rockwell
Equestrian...Mr. Howes
Equestrian...Otto Motty

Tableaux, Adam and Eve, or The First Fratricide
The Swiss Brothers, Wilheim, Robertus, and Guelphus

Others in the Company: Mr. McFarland, Mr. Pontland, Mr. Pelham, Mr. Mestayer, Mr. Huntington, Mr. Deer, Master Franklin, Master Runnals, Master Buckley, and others.

Aug. 21
New York Bowery Amphitheatre, Circus
H. Rockwell, Manager
June, Titus, Angevine, and Co., Owners
Market Street

Equestrian Manager...Mr. H. Rockwell
Equestrian...Mr. Howes
Equestrian...Otto Motty

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1840

Aug. 21 (cont.)

Tableaux, Adam and Eve, or The First Fratricide
The Swiss Brothers, Wilheim, Robertus, and Guelphus

Others in the Company: Mr. McFarland, Mr. Pontland, Mr. Pelham, Mr. Mestayer, Mr. Huntington, Mr. Deer, Master Franklin, Master Runnals, Master Buckley, and others.

Aug. 22  New York Bowery Amphitheatre, Circus  H. Rockwell, Manager
         June, Titus, Angevine, and Co., Owners
         Market Street

Equestrian Manager...Mr. H. Rockwell  Equestrian...Mr. Howes
                             Equestrian...Otto Motty

Tableaux, Adam and Eve, or The First Fratricide
The Swiss Brothers, Wilheim, Robertus, and Guelphus

Others in the Company: Mr. McFarland, Mr. Pontland, Mr. Pelham, Mr. Mestayer, Mr. Huntington, Mr. Deer, Master Franklin, Master Runnals, Master Buckley, and others.

Summary of the 1840 Season:


New Plays: Ambrose Gwinette, or The Drunkard: Doom; The Pleasant Neighbor; Turnpike Gate; The White Phantom.
1841


Oct. 19 New York Bowery Amphitheatre, Circus
Messrs. N. B. and T. V. Turner, Managers
Market Street

The Indian Hunter

The Dying Moor

Equestrian...Mr. N. B. Turner
Equestrian...Mr. T. J. Turner
Equestrian...Mr. A. Aldrich
Clown...Mr. F. Garson
American Giant...Mr. Charles Freeman
Etiopian Characters...Mr. S. W. Seely
Violinist...Green Mountain Boy
Band Leader...Mr. Henry K. Gaul

Others in the Band: Mr. Griffith, Monsieur Grabner, Monsieur
Zimerman, Mr. Hodge, Mr. Ray, Mr. Densmore, and Monsieur J. Xyments.

Summary of the 1841 Season:

New Performers: A. Aldrich, Charles Freeman, F. Garson, Henry K.

New Plays: The Dying Moor; and The Indian Hunter
1842

June 30

Theatre
City Hotel

The Irish Tutor--Richard Butler

Old Trueman...an Amateur
?...Miss Fitzjames

Irish Song...Miss Elliott

July 2

Theatre
City Hotel

July 14

New York Bowery Amphitheatre, Circus
Rockwell, Stone, and Turner, Proprietors
Market Street

July 15

New York Bowery Amphitheatre, Circus
Rockwell, Stone, and Turner, Proprietors
Market Street

July 16

New York Bowery Amphitheatre, Circus
Rockwell, Stone, and Turner, Proprietors
Market Street

July 25

Great Western Amphitheatre
Mr. S. H. Nichols, Proprietor

Timour the Tartar--Matthew Gregory Lewis
Forty Thieves

Scenic Artist...Mr. I. Lamb

July 26

Great Western Amphitheatre
Mr. S. H. Nichols, Proprietor

Timour the Tartar--Matthew Gregory Lewis
Forty Thieves

Scenic Artist...Mr. I. Lamb

July 27

Great Western Amphitheatre
Mr. S. H. Nichols, Proprietor

Timour the Tartar--Matthew Gregory Lewis
Forty Thieves

Scenic Artist...Mr. I. Lamb
1842

July 28
Great Western Amphitheatre
Mr. S. H. Nicols, Proprietor

Timour the Tartar--Matthew Gregory Lewis
Forty Thieves

Scenic Artist...Mr. I. Lamb

Sept. 19
Theatre
Messrs. Dean and Forrest, Managers
City Hotel

Sept. 2_?
Theatre
Messrs. Dean and Forrest, Managers
City Hotel

Othello--William Shakespeare

Othello...Mr. Harrison
Iago...Mr. Dean
Desdemona...Mrs. Noah
?...Mrs. Dean

Danseuse...Miss Clemence

Sept. 27
Recitations and Dramatic Sketches
Mrs. Samuel Butler
The City Hall

Sept. __?
The New Theatre
Messrs. Dean and Forrest, Managers
North American Hotel

London Assurance--Dion Boucicault

Sir Harcourt...Mr. Dean
Dazzle...Mr. Harrison
Mark Meddle...Mr. Forrest
Gay Spanker...Mrs. Noah
Grace Harkaway...Mrs. Dean

Dance...Miss Clemence

The Merry Shoemaker

The Shoemaker...Mr. Forrest
Wife...Mrs. Dean

Oct. 1
The New Theatre
Messrs. Dean and Forrest, Managers
North American Hotel

Guy Mannering--Daniel Terry and Sir Walter Scott

Guy Mannering...Mr. Braham

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1842

Grand Vocal Concert

Oct. 15
Grand Vocal Concert
Panorama
Waterloo Building, King Street
Storming of Seringapatam
Battle of Trafalgar
Voyage to the Arctic Regions

Oct. 17
Grand Vocal Concert
Panorama
Waterloo Building, King Street
Storming of Seringapatam
Battle of Trafalgar
Voyage to the Arctic Regions

Oct. 18
Grand Vocal Concert
Panorama
Waterloo Building, King Street
Storming of Seringapatam
Battle of Trafalgar
Voyage to the Arctic Regions

Oct. 19
Grand Vocal Concert
Panorama
Waterloo Building, King Street
Storming of Seringapatam
Battle of Trafalgar
Voyage to the Arctic Regions

Oct. 20
Grand Vocal Concert
Panorama
Waterloo Building, King Street
Storming of Seringapatam
Battle of Trafalgar
Voyage to the Arctic Regions

Oct. 21
Grand Vocal Concert
Panorama
Waterloo Building, King Street
Storming of Seringapatam

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1842
Oct. 21 (cont.)

Battle of Trafalgar

Voyage to the Arctic Regions

Oct. 22

Panorama
Waterloo Building, King Street

Storming the Seringapatam

Battle of Trafalgar

Voyage to the Arctic Regions

Oct. 24

Panorama
Waterloo Building, King Street

Storming the Seringapatam

Battle of Trafalgar

Voyage to the Arctic Regions

Oct. 25

Panorama
Waterloo Building, King Street

Storming the Seringapatam

Battle of Trafalgar

Voyage to the Arctic Regions

Oct. 26

Panorama
Waterloo Building, King Street

Storming the Seringapatam

Battle of Trafalgar

Voyage to the Arctic Regions

Oct. 27

Panorama
Waterloo Building, King Street

Storming the Seringapatam

Battle of Trafalgar

Voyage to the Arctic Regions

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1842

Oct. 28

Panorama
Waterloo Building, King Street
Storming of Seringapatam
Battle of Trafalgar
Voyage to the Arctic Regions

Oct. 29

Panorama
Waterloo Building, King Street
Storming of Seringapatam
Battle of Trafalgar
Voyage to the Arctic Regions

Oct. 30

Panorama
Waterloo Building, King Street
Storming of Seringapatam
Battle of Trafalgar
Voyage to the Arctic Regions

Nov. 1

Panorama
Waterloo Building, King Street
Storming of Seringapatam
Battle of Trafalgar
Voyage to the Arctic Regions

Nov. 2

Panorama
Waterloo Building, King Street
Storming of Seringapatam
Battle of Trafalgar
Voyage to the Arctic Regions

Nov. 3

Panorama
Waterloo Building, King Street
Storming of Seringapatam
Battle of Trafalgar
1842

Nov. 3 (cont.)

Voyage to the Arctic Regions

Nov. 4

Panorama
Waterloo Building, King Street

Storming of Seringapatam

Battle of Trafalgar

Voyage to the Arctic Regions

Nov. 5

Panorama
Waterloo Building, King Street

Storming of Seringapatam

Battle of Trafalgar

Voyage to the Arctic Regions

Summary of the 1842 Season:

1843

Jan. 18 Amateur Theatre Her. Officers of the 83rd and Royal Artillery Regiments Theatre Royal, North American Hotel

Charles the Second, or The Merry Monarch--John Howard Payne

Capt. Copp...Mr. D'Alton, 83rd Regiment Rochester...Mr. Hamilton, 83rd Regiment
Edward...Mr. Wallington, 83rd Regiment Charles II...Mr. Portal, 83rd Regiment

Comic Song, "The Irish Schoolmaster"...Mr. Deering
Dance, "The Highland Fling"...Mrs. Fitzjames

The Irish Lion--John Baldwin Buckstone

Tom Moore...Mr. O'Flahetty, 83rd Regiment Mr. Squabbs...Mr. Brown
Mrs. Fizgig...Mrs. Bowen

Overtures...Band of the 83rd Regiment


Charles II, or The Merry Monarch--John Howard Payne

King Charles, Mr. Anderson, 83rd Regiment Captain Copp...Capt. D'Alton, 83rd Regiment
Earl of Rochester...Mr. Hamilton, 83rd Regiment The Lady Clara...Mrs. Bowen
Edward...Mr. Wallington, 83rd Regiment Mary Copp...Mr. Portal, 83rd Regiment

Comic Song...Mr. Brown

Bombastes Furioso--W. B. Rhodes

Artaxominous...Capt. D'Alton, 83rd Regiment General Bombastes...Mr. Hamilton, 83rd Regiment
Fubos...Mr. Brown Distaffina...Mr. Crawford, 93rd Regiment

Feb. 16 Amateur Theatre Her. Officers of the Garrison Theatre Royal, North American Hotel

The Miller and His Men--Isaac Pocock

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1843

Feb. 16 (cont.)

Karl...Capt. D'Alton, 83rd Regiment
Lothair...Mr. McIntosh, Royal Artillery
Grindoff...Mr. Steele, 83rd Regiment
Kelmar...Mr. Brown

Dance...Miss Fitzjames

The Omnibus--Isaac Pocock

Tommy Dobbs...Capt. D'Alton, 83rd Regiment
Ledger...Mr. Brown
Pat Rooney...Mr. Downman

The Miller and His Men--Isaac Pocock

Count Friberg...Mr. Wallington, 83rd Regiment
Karl...Capt. D'Alton, 83rd Regiment
Lothair...Mr. McIntosh, Royal Artillery
Kelmar...Mr. Brown
Grindoff...Mr. Steele, 83rd Regiment
Riber...Mr. Deering

The Unfinished Gentlemen--Charles Selby

Lord Tottery...Mr. Crawford, 93rd Regiment
Frisk Flammer...Mr. Nott, 83rd Regiment
Charles Danvers...Mr. Smith
Bill Downey...Capt. D'Alton, 83rd Regiment

March 16

Amateur Theatre
Garrison Amateurs and Gentleman Amateurs
Theatre Royal, North American Hotel

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March 16 (cont.)

**The Honey Moon—John Tobin**

Duke Aranza...Mr. McIntosh, Royal Artillery  
Rolando...Capt. D'Alton, 83rd Regiment  
Jaques...Mr. Strange, Royal Artillery  
Count Montalban...Mr. Nott, 83rd Regiment

Lopez...Mr. Leith Hay, 93rd Regiment  
Apothecary...Mr. Smith  
Balthazar...Mr. Brown  
Violante...Mrs. Bowen  
Zamora...Miss Fitzjames  
Juliana...Mrs. Deering

Song, "The Wolf"...Mr. Deering  
Overtures...Band of the 83rd Regiment

**The Mummy, or The Elixir Vitae—William B. Bernard**

Toby Tramp...Capt. D'Alton, 83rd Regiment  
Capt. Canter...Mr. Smith  
?...Mr. Nott, 83rd Regiment  
?...Mr. Brown

Susan...Mr. Crawford  
?...Mr. Downman, 83rd, Regiment  
?...Mr. Reynolds  
?...Mrs. Fitzjames

Stage Manager... Capt. D'Alton

March 28  
Amateur Theatre  
Garrison Amateurs and Gentleman Amateurs  
Theatre Royal, North American Hotel

**London Assurance—Dion Boucicault**

Mack Meddle...Capt. D'Alton, 83rd Regiment  
Sir Harcourt Courtly...Mr. Crawford, 93rd Regiment  
Max Harkaway...Mr. Brown  
Spanker...Mr. Ross, 93rd Regiment  
Charles Courtly...Mr. Smith

Dazzle...Mr. McIntosh, Royal Artillery  
Cool...Mr. Downman, 83rd Regiment  
?...Mr. Leith Hay, 93rd Regiment  
Grace Harkaway...Mrs. Bowen  
Lady Gay Spanker...Fair Unknown

Comic Song...Mr. Brown

**Rumfustian Inamorato, or The Court of Quadlibet—C. E. Walker**

King Blusteroso...Mr. Strange, Royal Artillery  
Muffinero...Mr. Naylor, 83rd Regiment  

Rumfustian...Capt. D'Alton, 83rd Regiment  
Miss S'ua'lerina...Mr. Portal, 83rd Regiment

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1843

April 6

Amateur Theatre
Garrison Amateurs and Gentleman Amateurs
Theatre Royal, North American Hotel
Benefit of Mr. Brown

Animal Magnetism--Mrs. Elizabeth Inchbald

?...Mr. Nott, 83rd Regiment ?...Mr. Brown
?...Mr. Crawford, 93rd Regiment ?...Mr. Smith

Vocal Concert...Gentleman Amateurs

Amateurs and Actors--Richard Brinsley Peake

?...Capt. D'Alton, 83rd ?...Mr. Strange, Royal Artillery
   Regiment
?...Mr. McIntosh, Royal
   Artillery

April 18

Amateur Theatre
Garrison Amateurs and Gentleman Amateurs
Theatre Royal, North American Hotel

London Assurance--Dion Boucicault

Mark Meddle...Capt. D'Alton, 83rd Artillery
Sir Harcourt Courtly...Mr. Crawford, 93rd Regiment
Marc Harkaway...Mr. Brown
Charles Courtly...Mr. Smith

Comic Song...Mr. Brown

Frank Fox Phipps--Charles Selby

Mr. Sharp...Capt. D'Alton, 83rd Regiment
Mr. Popkins...Mr. Strange, Royal Artillery

July 17

Rockwell and Stone's Circus
Messrs. Rockwell and Stone, Managers
Market Street

Equestrian...Mr. Stone
Strongman...Mr. Hatch

July 18

Rockwell and Stone's Circus
Messrs. Rockwell and Stone, Managers
Market Street

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1843

July 18 (cont.)

Equestrian...Mr. Stone
Strongman...Mr. Hatch

July 19
Rockwell and Stone's Circus
Messrs. Rockwell and Stone, Managers
Market Street

Equestrian...Mr. Stone
Strongman...Mr. Mynheer Leydon
Bugle Band Leader...Mr. Post

July 19
Theatre
Messrs. Dean and Forrest, Managers
North American Hotel

July 20
Theatre
Messrs. Dean and Forrest, Managers
North American Hotel

July 21
Theatre
Messrs. Dean and Forrest, Managers
North American Hotel

July 27
Theatre
Messrs. Dean and Forrest, Managers
North American Hotel

Company: Mr. Dougherty, Mr. Bebee, Mrs. Forrest, Mrs. Preston, Miss
Dean, and Miss Clemence.

Star: Mr. Silsbee

Summary of the 1843 Season:

New Performers: Anderson, Bebee, Bowen, Brown, Crawford, E. D'Alton,
Miss Julia Dean, Deering, Mrs. Deering, Dougherty, Downman, Mrs. W. S.
Forrest, Hamilton, Hatch, Laing, Leith Hay, Mynheer Leydon, McIntosh,
Naylor, Nott, O'Flahetty, Portal, Post, Preston, Reynolds, Ross,
Silsbee, Smith, Steele, Strange, Wallington, and Wells.

New Plays: Amateurs and Actors; Charles the Second, or The Merry
Monarch; Frank Fox Phipps; The Irish Lion. The Mummy, or The Elixir
Vitae; The Omnibus; Rumfustian Inamorato, or The Count of Quadlibet;
and, The Unfinished Gentleman.
1844

June 14
Amateur Theatre
Gentlemen Amateurs of Hamilton
Theatre Royal, King Street

The Gambler's Fate, or The Hut of the Red Mountain—H. M. Milner

Aug. 12
Victory Arena and Great Western Circus
Mr. S. H. Nichols, Manager
J. T. Potter, Proprietor
Market Street

Band Director...Mr. Nosher

Aug. 13
Victory Arena and Great Western Circus
Mr. S. H. Nichols, Manager
J. T. Potter, Proprietor
Market Street

Band Director...Mr. Nosher

Aug. 14
Victory Arena and Great Western Circus
Mr. S. H. Nichols, Manager
J. T. Potter, Proprietor
Market Street

Band Director...Mr. Nosher

Oct. 10
North American Circus
G. R. Spalding, Proprietor and Manager

Band Director...Mr. Schrorder

Oct. 11
North American Circus
G. R. Spalding, Proprietor and Manager

Band Director...Mr. Schrorder

Oct. 12
North American Circus
G. R. Spalding, Proprietor and Manager

Band Director...Mr. Schrorder

Summary of the 1844 Season:


New Plays: The Gambler's Fate, or The Hut of the Red Mountain.
1845

May 6
Planetarium and Dioramas
Messrs. Thomas Henry and H. Keevil, Managers and Proprietors
City Hall

Planetarium of the Universe.
Dioramas of British Scenery.

May 7
Planetarium and Dioramas
Messrs. Thomas Henry and H. Keevil, Managers and Proprietors
City Hall

Planetarium of the Universe.
Dioramas of British Scenery.

July 8
Grand Exhibition of Chemical Dioramas
R. Winter, Manager and Proprietor
Government House

Views of Milan Cathedral, Crucifixion, Holy Sepulchre, Belshazar's
Feast, etc.

July 9
Grand Exhibition of Chemical Dioramas
R. Winter, Manager and Proprietor
Government House

Views of Milan Cathedral, Crucifixion, Holy Sepulchre, Belshazar's
Feast, etc.

July 10
Grand Exhibition of Chemical Dioramas
R. Winter, Manager and Proprietor
Government House

Views of Milan Cathedral, Crucifixion, Holy Sepulchre, Belshazar's
Feast, etc.

July 11
Grand Exhibition of Chemical Dioramas
R. Winter, Manager and Proprietor
Government House

Views of Milan Cathedral, Crucifixion, Holy Sepulchre, Belshazar's
Feast, etc.

July 12
Grand Exhibition of Chemical Dioramas
R. Winter, Manager and Proprietor
Government House

Views of Milan Cathedral, Crucifixion, Holy Sepulchre, Belshazar's
Feast, etc.

July 14
Grand Exhibition of Chemical Dioramas
R. Winter, Manager and Proprietor
Government House
1845

July 14 (cont.)

Views of Milan Cathedral, Crucifixion, Holy Sepulchre, Belshazar's Feast, etc.

July 15

Grand Exhibition of Chemical Dioramas
R. Winter, Manager and Proprietor
Government House

Views of Milan Cathedral, Crucifixion, Holy Sepulchre, Belshazar's Feast, etc.

July 16

Grand Exhibition of Chemical Dioramas
R. Winter, Manager and Proprietor
Government House

Views of Milan Cathedral, Crucifixion, Holy Sepulchre, Belshazar's Feast, etc.

July 17

Grand Exhibition of Chemical Dioramas
R. Winter, Manager and Proprietor
Government House

Views of Milan Cathedral, Crucifixion, Holy Sepulchre, Belshazar's Feast, etc.

July 18

Grand Exhibition of Chemical Dioramas
R. Winter, Manager and Proprietor
Government House

Views of Milan Cathedral, Crucifixion, Holy Sepulchre, Belshazar's Feast, etc.

July 19

Grand Exhibition of Chemical Dioramas
R. Winter, Manager and Proprietor
Government House

Views of Milan Cathedral, Belshazar's Feast, Destruction of Babylon, Funeral of Napoleon.

July 21

Grand Exhibition of Chemical Dioramas
R. Winter, Manager and Proprietor
Government House

Last Week—Two New Dioramas

Views of Milan Cathedral, Belshazar's Feast, Destruction of Babylon, Funeral of Napoleon.

July 22

Grand Exhibition of Chemical Dioramas
R. Winter, Manager and Proprietor
Government House
1845

July 22 (cont.)

Views of Milan Cathedral, Belshazar's Feast, Destruction of Babylon, Funeral of Napoleon.

July 23  Grand Exhibition of Chemical Dioramas  B.C.
R. Winter, Manager and Proprietor
Government House

Views of Milan Cathedral, Belshazar's Feast, Destruction of Babylon, Funeral of Napoleon.

July 24  Grand Exhibition of Chemical Dioramas  B.C.
R. Winter, Manager and Proprietor
Government House

Views of Milan Cathedral, Belshazar's Feast, Destruction of Babylon, Funeral of Napoleon.

July 25  Grand Exhibition of Chemical Dioramas  B.C.
R. Winter, Manager and Proprietor
Government House

Views of Milan Cathedral, Belshazar's Feast, Destruction of Babylon, Funeral of Napoleon.

July 26  Grand Exhibition of Chemical Dioramas  B.C.
R. Winter, Manager and Proprietor
Government House

Views of Milan Cathedral, Belshazar's Feast, Destruction of Babylon, Funeral of Napoleon.

July 27  Grand Exhibition of Chemical Dioramas  B.C.
R. Winter, Manager and Proprietor
Government House

Views of Milan Cathedral, Belshazar's Feast, Destruction of Babylon, Funeral of Napoleon.

July 29  Grand Exhibition of Chemical Dioramas  B.C.
R. Winter, Manager and Proprietor
Government House
Positively the Last Week

Views of Milan Cathedral, Belshazar's Feast, Destruction of Babylon, Funeral of Napoleon.

July 30  Grand Exhibition of Chemical Dioramas  B.C.
R. Winter, Manager and Proprietor
Government House

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1845

July 30 (cont.)

Views of Milan Cathedral, Belshazar's Feast, Destruction of Babylon, Funeral of Napoleon.

July 31 Grand Exhibition of Chemical Dioramas B.C.
R. Winter, Manager and Proprietor
Government House

Views of Milan Cathedral, Belshazar's Feast, Destruction of Babylon, Funeral of Napoleon.

Aug. 1 Grand Exhibition of Chemical Dioramas B.C.
R. Winter, Manager and Proprietor
Government House

Views of Milan Cathedral, Belshazar's Feast, Destruction of Babylon, Funeral of Napoleon.

Aug. 2 Grand Exhibition of Chemical Dioramas B.C.
R. Winter, Manager and Proprietor
Government House

Views of Milan Cathedral, Belshazar's Feast, Destruction of Babylon.
Funeral of Napoleon.

Aug. 3 Grand Exhibition of Chemical Dioramas B.C.
R. Winter, Manager and Proprietor
Government House

Views of Milan Cathedral, Belshazar's Feast, Destruction of Babylon, Funeral of Napoleon.

Oct. 14 Great Zoological Exhibition Tor. Star.
Messrs. Ogden, Weeks, & Co., Proprietors
Green in Front of the New Gaol

Lion Tamer...Herr Driesback

Oct. 15 Great Zoological Exhibition Tor. Star.
Messrs. Ogden, Weeks, & Co., Proprietors
Green in Front of the New Gaol

Lion Tamer...Herr Driesback

Summary for the 1845 Season:

New Performers: Herr Driesback, Ogden, e-d Weeks.
1846

Jan. 12

Amateur Theatre
Amateur Theatrical Society
Toronto Lyceum, Government Grounds

School for Scandal—Richard B. Sheridan
High Life Below Stairs—James Townley

Scenic Artist...Messrs. Bull and Craig
Orchestra...Band of the 82nd Regiment

Jan. 22

Amateur Theatre
Amateur Theatrical Society
Toronto Lyceum, Government Grounds

School for Scandal—Richard B. Sheridan
The Irish Tutor—Richard Butler

Feb. 3

Amateur Theatre
Amateur Theatrical Society
Toronto Lyceum, Government Grounds

London Assurance—Dion Boucicault
Monsieur Tonson—William Thomas Moncrieff

Orchestra...The City Band

Feb. 12

Amateur Theatre
Amateur Theatrical Society
Toronto Lyceum, Government Grounds

The Heir at Law—George Colman, the Younger
The Man and the Tiger—Thomas Parry

Feb. 23

Amateur Theatre
Amateur Theatrical Society
Toronto Lyceum, Government Grounds

The Honey Moon—John Tobin

Love-a-la-Mode, or Scotch, Irish, English, and Hebrew—Charles Macklin

Sir Archy...Mr. Lennox
Charlotte...Mr. Harrison

April 13

Amateur Theatre
Amateur Theatrical Society
Toronto Lyceum, Government Grounds

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1846

April 13 (cont.)

_The Heir at Law_—George Colman, the Younger

_Bombastes Furioso_—W. B. Rhodes

April 17

Amateur Theatre
Amateur Theatrical Society
Toronto Lyceum, Government Grounds

_The Poor Gentleman_—Sarah Isdell

_The Irish Lion_—John Baldwin Buckstone

April 22

Amateur Theatre
Amateur Theatrical Society
Toronto Lyceum, Government Grounds

_The Rent Day_—Douglas William Jerrold

_The Irish Lion_—John Baldwin Buckstone

Orchestra...The City Band

April 27

Grand Exhibition of Illuminated Dioramas
Mr. M. R. Harrison, Artist and Manager
Old City Hall

_Views of Orleans Cathedral, City of Jerusalem and the Crucifixion, The Departure of the Isrealites, and the Ethronization of Charles X, King of France._

April 28

Grand Exhibition of Illuminated Dioramas
Mr. M. R. Harrison, Artist and Manager
Old City Hall

_Views of Orleans Cathedral, City of Jerusalem and the Crucifixion, The Departure of the Isrealites, and the Ethronization of Charles X, King of France._

April 28

Amateur Theatre
Amateur Theatrical Society
Toronto Lyceum, Government Grounds
For the Benefit of Mr. Lennox

_Rob Roy_—Isaac Pocock

_Bailie Nicol Jarvie...Mr. Lennox Helen MacGreger...a Gentleman_
1846

April 28 (cont.)

_The Review, or The Wags of Windsor_—George Colman, the Younger

Orchestra...The City Band

April 29  Grand Exhibition of Illuminated Dioramas B.C.
    Mr. M. R. Harrison, Artist and Manager
    Old City Hall


April 30  Grand Exhibition of Illuminated Dioramas B.C.
    Mr. M. R. Harrison, Artist and Manager
    Old City Hall


April 30  Amateur Theatre B.C.
    Amateur Theatrical Society
    Toronto Lyceum, Government Grounds

    Rob Roy—Isaac Pocock

Bailie Nicol Jarvie...Mr. Lennox Helen...a Gentleman Amateur

_Monsieur Tonson_—William Thomas Moncrieff

May 1  Grand Exhibition of Illuminated Dioramas B.C.
    Mr. M. R. Harrison, Artist and Manager
    Old City Hall


May 2  Grand Exhibition of Illuminated Dioramas B.C.
    Mr. M. R. Harrison, Artist and Manager
    Old City Hall


May 4  Grand Exhibition of Illuminated Dioramas B.C.
    Mr. M. R. Harrison, Artist and Manager
    Old City Hall
1846

May 4 (cont.)

Views of Belshazar's Feast and Pandemonium.

May 5  Grand Exhibition of Illuminated Dioramas B.C.
       Mr. M. R. Harrison, Artist and Manager
       Old City Hall

Views of Belshazar's Feast and Pandemonium.

May 6  Grand Exhibition of Illuminated Dioramas B.C.
       Mr. M. R. Harrison, Artist and Manager
       Old City Hall

Views of Belshazar's Feast and Pandemonium.

May 7  Grand Exhibition of Illuminated Dioramas B.C.
       Mr. M. R. Harrison, Artist and Manager
       Old City Hall

Views of Belshazar's Feast and Pandemonium.

May 8  Grand Exhibition of Illuminated Dioramas B.C.
       Mr. M. R. Harrison, Artist and Manager
       Old City Hall

Views of Belshazar's Feast and Pandemonium.

May 8  Amateur Theatre B.C.
       Amateur Theatrical Society, Toronto, and Gentleman Amateurs, Hamilton
       Toronto Lyceum, Government Grounds

       Douglas--John Home

Lady Randolph...Mr. Harrison

       The Married Rake--Charles Selby

       Love, Law and Physic--James Kenny

May 9  Grand Exhibition of Illuminated Dioramas B.C.
       Mr. M. R. Harrison, Artist and Manager
       Old City Hall

Views of Belshazar's Feast and Pandemonium.

May 9  Amateur Theatre B.C.
       Amateur Theatrical Society, Toronto, and Gentleman Amateurs, Hamilton
       Toronto Lyceum, Government Grounds

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1846

May 9 (cont.)

Douglas--John Home

Lady Randolph...Mr. Harrison

The Married Rake--Charles Selby

Julius Caesar(Scene)--Wm. Shakespeare

?...Mr. Lennox

May 15

Amateur Theatre
Amateur Theatrical Society
Toronto Lyceum, Government Grounds
Last Night of the Season

The Rent Day--Douglas William Jerrold

Cramond Brig, or The Gude Man O'Ballangeigh--William Henry Murray

Jock Howison...Mr. Lennox

May 19

Theatre
Mr. Lennox, Manager
Toronto Lyceum, Government Grounds

The Stranger--August Friedrich Ferdinand Von Kotzebue

The Stranger...Mr. Lennox
Mrs. Haller...Mrs. Harrison
Charlotte...Mrs. Lennox

Francis...an amateur
Peter...an amateur

Comic Song...Mr. Brown

Married for a Day, or The Bath Road--John Poole

Tom...Mr. Brown
Ellen...Mrs. Harrison

May 22

Amateur Theatre
Amateur Theatrical Society
Toronto Lyceum, Government Grounds
Benefit of the City Band

The Honey Moon--John Tobin

State Secrets--A. Snodgrass

May 29

Amateur Theatre
Amateur Theatrical Society
Toronto Lyceum, Government Grounds
On Behalf of the Toronto Cricket Club
1846

May 29 (cont.)

Charles the Second, or The Merry Monarch--John Howard Payne

Mary Copp...Mrs. Harrison

Dance, "A Hornpipe"...Juvenile amateur

High Life Below Stairs--James Townley

Glee...Members of the Philharmonic Society
Popular Song...Mr. Brown
Favorite Song...Mrs. Harrison

The Irish Tutor--Richard Butler

Doctor O'Toole...T.P.B.

Orchestra...Band of the 82nd Regiment

June 1       Lyceum Theatre Tor. Star.
Mr. Skerrett, Manager
Government Grounds

She Stoops to Conquer--Oliver Goldsmith

Tony Lumpkin...Mr. Skerrett

Somebody Else--James Robinson Planche

June 2       Lyceum Theatre B.C.
Mr. Skerrett, Manager
Government Grounds

The Lady of Lyons--Lord Edward Bulwer-Lytton

Claude Melnotte...Mr. Fleming Pauline Deschapples...Mrs. Duvenal
Col. Damas...Mr. Skerrett

The Four Sisters--William Bayle Bernard

Mr. Beauchamp...Mr. DeWalden Diana...Mrs. Skerrett
Caroline...Mrs. Skerrett Ellen...Mrs. Skerrett
Eugenea...Mrs. Skerrett

June 3       Lyceum Theatre B.C.
Mr. Skerrett, Manager
Government Grounds

Catharine and Petruchio--David Garrick, adaptor

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1846

June 3 (cont.)

Catharine...Mrs. Duvenal     Petruchio...Mr. Fleming

**The Married Rake**—Charles Selby

June 5

Lyceum Theatre B.C.
Mr. Skerrett, Manager
Government House

**Married Life**—John Baldwin Buckstone

Mr. Coddle...Mr. DeWalden     Mrs. Coddle...Mrs. Maywood
Mr. Lynx...Mr. Fleming        Mrs. Houng Wife...Mrs. Skerrett
Mr. Dove...Mr. Skerrett

**The Four Sisters**—William Bayle Bernard

Mr. Beauchamp...Mr. DeWalden     Diana...Mrs. Skerrett
Caroline...Mrs. Skerrett        Ellen...Mrs. Skerrett
Eugenea...Mrs. Skerrett

June 8

Lyceum Theatre B.C.
Mr. Skerrett, Manager
Government Grounds

**Time Works Wonders**—Douglas William Jerrold

June 9

Lyceum Theatre B.C.
Mr. Skerrett, Manager
Government Grounds

**Catharine and Petruchio**—David Garrick

Catharine...Mrs. Duvenal     Petruchio...Mr. Fleming

**La Polka**

Betty Sarsnet...Mrs. Skerrett

**The Swiss Cottage**—Thomas Haynes Bayly

Lisette...Mrs. Skerrett

June 10

Lyceum Theatre B.C.
Mr. Skerrett, Manager
Government Grounds
Under the Patronage of Col. McKay and the Officers of the 82nd Regiment

**Time Works Wonders**—Douglas William Jerrold
June 10 (cont.)

Somebody Else--James Robinson Planche

Orchestra...Band of the 82nd Regiment

June 12

Lyceum Theatre

O. A. Playbill

Mr. Skerrett, Manager

Government Grounds

Benefit of Mrs. Skerrett

The Hunchback--Sheridan Knowles

Master Walter...Mr. Fleming

Fathom...Mr. Meeker

Lord Tinsel...Mr. McKeon

Thomas...Mr. Brown

Sir Thomas Clifford...Mr. DeWalden

Williams...Mr. Jameson

Modus...Mr. Skerrett

Julia...Mrs. Duvenal

Heartwell...Mr. Pardey

Helen...Mrs. Skerrett

Wilford...Mr. Palmer

Ballad...Mrs. Frary

The Windmill--Thomas Morton, Jr.

Marquis de Roueville...Mr. DeWalden

Peter...Mr. Pardey

Sampson Low...Mr. Skerrett

Marian...Mrs. Skerrett

Servant...Mr. Meeker

Marchioness de Roueville...Mrs. Maywood

Servant...Mr. Brown

June 13

Lyceum Theatre

Mr. Skerrett, Manager

Government Grounds

Crist to the Hill--James Robinson Planche

Francine...Mrs. Skerrett

Everybody's Widow--Samuel Beazley, Jr.

Mr. Dobson...Mr. Skerrett

Sketches in India

June 15

Lyceum Theatre

Mr. Skerrett, Manager

Government Grounds

My Grandfather's Will--Francis Reynolds

Perfection--Thomas Haynes Bayly

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1846

June 16

Lyceum Theatre
B.C.
Mr. Skerrett, Manager
Government Grounds

The Rivals—Richard B. Sheridan
Faulkland...Mr. Fleming
Acres...Mr. Skerrett
Sir Anthony...Mr. Pardey
Jack Absolute...Mr. DeWalden
Mrs. Malaprop...Mrs. Maywood
Lydia Languish...Mrs. Skerrett
Julia...Mrs. Duvenal

The Dead Shot—John Baldwin Buckstone
Mr. Hector Timid...Mr. Skerrett
Wiseman...Mr. McKeon
Louisa Lovetrick...Mrs. Skerrett

June 17

Lyceum Theatre
B.C.
Mr. Skerrett, Manager
Government Grounds
Benefit of Mr. Skerrett

Paul Pry

T'was I—John Howard Payne

Georgette...Mrs. Skerrett

June 19

Lyceum Theatre
B.C.
Mr. Skerrett, Manager
Government Grounds
Under the Immediate Patronage of the Members of the St. Andrew's
Lodge of Freemasons

Time Work'd Wonders—Douglas William Jerrold
Old Gold Thumb...Mr. Skerrett
Miss Tucker...Mrs. Maywood
Bessy Tulip...Mrs. Skerrett

Our Mary Anne—John Baldwin Buckstone
Jonathen Tunks...Mr. Skerrett
Ernestine...Mrs. Skerrett

June 20

Lyceum Theatre
B.C.
Mr. Skerrett, Manager
Government Grounds

Richard the Third—Wm. Shakespeare
Richard...Mr. Fleming

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1846

June 22

Lyceum Theatre
Mr. Skerrett, Manager
Government Grounds
Mr. Fleming's Benefit

_The Merchant of Venice_—Wm. Shakespeare

Shylock...Mr. Fleming

_The Irish Lion_—John Baldwin Buckstone

Tim Moore...T.P.B.

June 23

Lyceum Theatre
Mr. Skerrett, Manager
Government Grounds
For the Benefit of Mrs. Maywood and Mrs. Duvenal

_The Honey Moon_—John Tobin

Duke Aranza...Mr. Fleming
Jaques...Mr. Skerrett
Volanti...Mrs. Skerrett

_Dobson and Company_—Joseph Stirling Coyne

Mr. Dobson...Mr. Skerrett

June 24

Lyceum Theatre
Mr. Skerrett, Manager
Government Grounds

Under the Patronage of the Worshipful, the Mayor and Corporation

_Love Chase_—R. B. Sheridan Knowles

Constance...Mrs. Skerrett
Wildrake...Mr. DeWalden
The Widow Green...Mrs. Maywood

June 25

Lyceum Theatre
Mr. Skerrett, Manager
Government Grounds
For the Joint Benefit of Mr. and Mrs. Skerrett

Under the Patronage of Col. Sir Charles Chichester, Bart., and the
Officers of the 81st Regiment

_The Heir at Law_—George Colman, the Younger

Dr. Pangloss...an amateur
Kenrick...an amateur
Lord Duberly...an amateur

Zekeil Homespun...Mr. Skerrett
Cicely Homespun...Mrs. Skerrett

Farewell Address...Mr. Skerrett
June 25 (cont.)

The Four Sisters--William Bayle Bernard

Mr. Beauchamp...Mr. DeWalden
Caroline...Mrs. Skerrett
Eugenea...Mrs. Skerrett

Diana...Mrs. Skerrett
Ellen...Mrs. Skerrett

July 10
Dramatic Readings from Shakespeare
Mr. George Vandenhoff, Lecturer
Old City Hall

August 10
New York Mammoth Circus
Howes and Co., Managers and Proprietors

Equestrian Director...Mr. Howes
Riding Master...Mr. Dixon
Principal Equestrian...Mr. Hobbs
Equestrian...Madame Marie
Macarte
Equestrian...Master Nixon

Charioteer...Mr. Sweet
Slack Rope...Mr. C. Howes
Clown...Dan Rice
Tumbler...Mr. Macarte
Tumbler...Mr. Nixon
Tumbler...Mr. Nixon

Negro Band under the direction of Mr. Dan Emmitt

August 11
New York Mammoth Circus
Howes and Co., Managers and Proprietors

Equestrian Director...Mr. Howes
Riding Master...Mr. Dixon
Principal Equestrian...Mr. Hobbs
Equestrian...Madame Marie
Macarte
Equestrian...Master Nixon

Charioteer...Mr. Sweet
Slack Rope...Mr. C. Howes
Clown...Dan Rice
Tumbler...Mr. Macarte
Tumbler...Mr. Nixon
Tumbler...Mr. Nixon

Negro Band under the direction of Mr. Dan Emmitt

August 12
New York Mammoth Circus
Howes and Co., Managers and Proprietors

Equestrian Director...Mr. Howes
Riding Master...Mr. Dixon
Principal Equestrian...Mr. Hobbs
Equestrian...Madame Marie
Macarte
Equestrian...Master Nixon

Charioteer...Mr. Sweet
Slack Rope...Mr. C. Howes
Clown...Dan Rice
Tumbler...Mr. Macarte
Tumbler...Mr. Nixon
Tumbler...Mr. Nixon

Negro Band under the direction of Mr. Dan Emmitt

August 13
New York Mammoth Circus
Howes and Co., Managers and Proprietors

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Equestrian Director...Mr. Howes  Charioteer...Mr. Sweet
Riding Master...Mr. Dixon  Slack Rope...Mr. C. Howes
Principal Equestrian...Mr. Hobbs  Clown...Dan Rice
Equestrian...Madame Marie  Tumbler...Mr. Macarte
Macarte  Tumbler...Mr. Nixon
Equestrian...Master Nixon  Tumbler...Mr. Nixon

Negro Band under the direction of Mr. Dan Emmitt

August 24  Mammoth Circus  T. P. L. Playbill
Mr. William Hubbell, Manager
Rockwell and Stone, Proprietors
Wellington Street

Crusader's Glory, or Warriors of the Cross
The Bull Fight, or Spanish Games of Olden Times

Ring Master...Mr. F. Whittaker  Clown...Mr. John Gossin
Equestrian Manager...Mr. Henry Needham  Clown...Mr. Bob Williams
Treasurer...Mr. E. G. Mead  Acrobat...Mr. H. Franklin
Equestrian...Mrs. Gossin  Tight Rope...Herr Cline
Equestrian...Master Stevens  Strongman...Mr. Alonzo Hubble
Equestrian...Levi North  The Horse Columbus...Himself
Bob Williams' Dog, Buffer  Tumblers...Franklin and Stevens

August 25  Mammoth Circus  T. P. L. Playbill
Mr. William Hubbell, Manager
Rockwell and Stone, Proprietors
Wellington Street

Crusader's Glory, or Warriors of the Cross
The Bull Fight, or Spanish Games of Olden Times

Ring Master...Mr. F. Whittaker  Clown...Mr. John Gossin
Equestrian Manager...Mr. Henry Needham  Clown...Mr. Bob Williams
Treasurer...Mr. E. G. Mead  Acrobat...Mr. H. Franklin
Equestrian...Mrs. Gossin  Tight Rope...Herr Cline
Equestrian...Master Stevens  Strongman...Mr. Alonzo Hubble
Equestrian...Levi North  The Horse Columbus...Himself
Bob Williams' Dog, Buffer  Tumblers...Franklin and Stevens

August 26  Mammoth Circus  T. P. L. Playbill
Mr. William Hubbell, Manager
Rockwell and Stone, Proprietors
Wellington Street

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1846

August 26 (cont.)

**Crusader's Glory, or Warriors of the Cross**

**The Bull Fight, or Spanish Games of Olden Times**

- Ring Master...Mr. F. Whittaker
- Equestrian Manager...Mr. Henry Needham
- Treasurer...Mr. E. G. Mead
- Equestrian...Mr. Gossin
- Equestrian...Master Stevens
- Equestrian...Levi North
- Bob Williams' Dog, Buffer
- Clown...Mr. John Gossin
- Clown...Mr. Bob Williams
- Acrobat...Mr. H. Franklin
- Tight Rop...Herr Cline
- Strongman...Mr. Alonzo Hubble
- The Horse Columbus...Himself
- Tumblers...Franklin and Stevens

August 28

Lyceum Theatre
Government Grounds

**Pizarro--August Kotzebue**

Elvira...Mrs. Gilbert

**A Day in Paris--Charles Selby**

?...Mrs. Gilbert

Sept. 16

Amateur Theatre
Amateur Theatrical Society
Lyceum Theatre, Government Grounds

**Canadian Virtue--adapted from Poor Gentleman--**

George Colman, the Younger

**His Last Legs, or Irish Mesmerism--William Bayle Bernard**

O'Callaghan...T.P.B.

Orchestra...Band of the 81st Regiment

Oct. 2

Lyceum Theatre
Mr. Charles Hill, Manager
Government Grounds

Performances by Mrs. Charles Hill, Mr. Charles Hill, Mr. Charles Barton Hill, and Miss Rosalie Hill.

Oct. 5

Lyceum Theatre
Mr. Charles Hill, Manager
Government Grounds
1846

Oct. 5 (cont.)

Performances by Mrs. Charles Hill, Mr. Charles Hill, Mr. Charles Barton Hill, and Miss Rosalie Hill.

Oct. 6

Lyceum Theatre
Mr. Charles Hill, Manager
Government Grounds

Performances by Mrs. Charles Hill, Mr. Charles Hill, Mr. Charles Barton Hill, and Miss Rosalie Hill.

Oct. 8

Lyceum Theatre
Mr. Charles Hill, Manager
Government Grounds

For the Benefit of Mrs. Charles Hill
Under the Special Patronage of his Worship, the Mayor

*My Wife's Out*—George Herbert Rodwell

*Capers and Coronets*—Morris Barnett

Dance...Mrs. Charles Hill

*His Last Legs*—William Bayle Bernard

O'Callaghan...T.P.B. Rivers...Mr. Larrett W. Smith
Charles...Mr. Cochrane Banks...Mr. J. D. Barnes

Oct. 22

Amateur Theatre
Amateur Theatrical Society
Lyceum Theatre, Government Grounds

*Love in Humble Life*—John Howard Payne

Overture, "I Puritan"...Orchestra
Musical Piece, "Keimathe Klange"...Orchestra
Duett, "Oh! Were I But a Drop of Dew"...Two Amateurs

*The Innkeeper's Bride*

Musical Piece, "Les Belles de Toronto"...Orchestra
Musical Piece, "Gallope"...Orchestra
Musical Piece, "Irish Quadrilles"...Orchestra

*How to Pay the Rent*—Tyrone Power

Morgan Rattler...T. Pope Besnard

Orchestra...Band of the 81st Regiment under the direction of Mr. Crozier.
1846

Dec. 18          Amateur Theatre Exam.
Toronto Amateur Theatrical Association, and Hamilton Gentleman Amateurs
Lyceum Theatre, Government Grounds

Overture, "Guillaume Tell"...Orchestra

King O'Neil, or The Irish Brigade--Mrs. Charles Gore

Musical Piece, "Harmonious Galop"...Orchestra
Musical Piece, "Com' e Gentil"...Orchestra
Musical Piece, "Die Anmuthigen Waltz"...Orchestra
Comic Song, "The Origin of Gunpowder"...an Amateur Quartette...amateurs

Did You Ever Send Your Wife to the Falls
Orchestra...Band of the 81st Regiment under the direction of Mr. Crozier.

Dec. 30          Amateur Theatre Exam.
Toronto Amateur Theatrical Society
Lyceum Theatre, Government Grounds

King O'Neil--Mrs. Charles Gore

Dance, "A Scotch Medley"

X. Y. Z., or The American Manager--George Colman, the Younger
Orchestra...The Band of the 81st Regiment under the direction of Mr. Crozier.

Summary of the 1846 Season:

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Summary of the 1846 Season: (cont.)

New Plays: The Bath Road, or Married for a Day; Capers and Coronets; A Day in Paris; The Dead Shot; Did You Ever Send Your Wife to the Falls?; Dobson and Company; Everybody's Widow; The Four Sisters; Grist to the Mill; His Last Legs, or Irish Mesmerism; How to Pay the Rent; The Innkeeper's Bride; The Irish Tutor; La Polka; Love Chase; Love in Humble Life; King O'Neil, or The Irish Brigade; Married Life; The Married Rake; Monsieur Tonson; My Grandfather's Will; My Wife's Out; Our Mary Anne; Paul Pry; P. P., or The Man and the Tiger; Poor Gentlemen; The Rent Day; Sketches in India; Somebody Else; State Secrets; The Stranger; The Swiss Cottage; Time Works Wonders; T'Was I; The Windmill; X. Y. Z., or The American Manager.
1847

Jan. 22

Amateur Theatre
Toronto Amateur Theatrical Society
Lyceum Theatre, Government Grounds

Lend Me Five Shillings--John Maddison Morton

Dance, "Polka"...by Company
Address on 1847...Mr. DeFonblanque

Irish Post--James Robinson Planche

?...T. Pope Besnard, Esq.

Orchestra...Band of the 81st Regiment under the direction of Mr. Crozier.

Feb. 15

Amateur Theatre
Toronto Amateur Theatrical Society
Lyceum Theatre, Government Grounds

Last Performance Before Lent

Overture...Orchestra

Lend Me Five Shillings--John Maddison Morton

Ballad, "Oh She Is a Bright Eyed Thing"...Mr. Humphreys
Russian Song, "Kohn moy Kohn"...J. D. B.
Serenade, "The Hour for Love and Romance"...Mr. Humphreys
Song, "The Irish Emigrant's Lament"...L.
Song, "Did You Hear of the Widow Malone, och hone"...T. P. B.

Love Laughs at Locksmiths--George Colman, the Younger

Piano Forte...Mr. Humphreys

Orchestra...Band of the 81st Regiment under the direction of Mr. Crozier.

April 5

Amateur Theatre
Toronto Amateur Theatrical Society
Lyceum Theatre, Government Grounds

In Aid of the Destitute Irish and Scotch

St. Patrick's Eve, or The Order of the Day--Tyrone Power

Dance, "Pas Seul!!...an Amateur

The Illustrious Stranger--James Kenney and John Millingen

Orchestra...Band of the 81st Regiment under the direction of Mr. Crozier.
1847

May 4

Amateur Theatre
Toronto Amateur Theatrical Society
Lyceum Theatre, Government Grounds
Last Night of the Season

St. Patrick's Eve, or The Order of the Day--Tyrone Power

Song, "The Rose, Shamrock, and Thistle"...a well known Amateur

The Wandering Minstrel--Henry Mayhew

Orchestra...Band of the 81st Regiment under the direction of Mr. Crozier.
Stage Manager...T. P. Besnard

May 6

Theatre B.C.
Benefit of Mr. Brown

May 24

Lyceum Theatre Exam.
Mr. Skerrett, Manager
Government Grounds

Charles Woolley...Mr. Palmer
Young Malfort...Mr. Ward
?...Mr. Pardy

Dance...Mrs. Charles Hill
Dance...Miss St. Clair

Stage Manager...Mr. Charles Hill

May 25

Lyceum Theatre Exam.
Mr. Skerrett, Sole Lessee
Government Grounds

Tom Noddy's Secret--Thomas Haynes Bayly

?...Mrs. Skerrett

Theresa's Vow--Mrs. Charles Gore

?...Mr. Charles Hill
?...Mrs. Skerrett

May 28

Lyceum Theatre Exam.
Mr. Skerrett, Manager
Government Grounds

Under the special Patronage of His Worship, the Mayor,
and the members of the Corporation

The Spanish Maid

Donna Olivia...Mrs. Skerrett
1847

May 28 (cont.)

Dance, "A Tambourine Dance"...Miss St. Clair
Ballad...Mr. Frary
Dance, "Pas Seul"...Mrs. Charles Hill

Grist to the Mill--James Robinson Planche
Francine...Mrs. Skerrett
Stage Manager...Mr. Charles Hill

May 29
Lyceum Theatre
Mr. Skerrett, Sole Lessee
Government Grounds

The Iron Chest--George Colman, the Younger
T'Was I--John Howard Payne

May 31
Lyceum Theatre
Mr. Skerrett, Sole Lessee
Government Grounds

First Appearance of Mr. Skerrett
Under the Patronage of Colonel Wilcox
and the Officers of the 81st Regiment

As You Like It--Wm. Shakespeare
Rosalind...Mrs. Skerrett

June 1
Lyceum Theatre
Mr. Skerrett, Sole Lessee
Government Grounds

First Appearance of the Celebrated Irish Comedian, Mr. D. Leonard

The Irish Attorney--William Bayle Bernard
Pierce O'Hara...Mr. D. Leonard

Raising the Wind--James Kenney
Jeremy Diddler...Mr. DeWalden  Miss Aurelia Durable...Mrs. Maywood

The Irish Tutor--Richard Butler
Dr. O'Toole...Mr. D. Leonard

June 2
Lyceum Theatre
Mr. Skerrett, Sole Lessee
Government Grounds
1847
June 2 (cont.)

The Irish Attorney--William Bayle Bernard
Pierce O'Hara...Mr. D. Leonard

Raising the Wind--James Kenney
Jeremy Diddler...Mr. DeWalden Miss Aurelia Durable...Mrs. Maywood

The Irish Tutor--Richard Butler
Dr. O'Toole...Mr. D. Leonard

June 3 Lyceum Theatre Exam.
Mr. Skerrett, Sole Lessee
Government Grounds

The Irish Attorney--William Bayle Bernard
Pierce O'Hara...Mr. D. Leonard

Raising the Wind--James Kenney
Jeremy Diddler...Mr. DeWalden Miss Aurelia Durable...Mrs. Maywood

The Irish Tutor--Richard Butler
Dr. O'Toole...Mr. D. Leonard

June 4 Lyceum Theatre Exam.
Mr. Skerrett, Sole Lessee
Government Grounds

The Irish Ambassador--James Kenney
Sir Patrick O'Plenipo...Mr. D. Leonard

The Married Rake--Charles Selby
Mrs. Trictrac...Mrs. Skerrett
Dance...Mrs. Charles Hill and Miss St. Clair

The Irish Lion--John Baldwin Buckstone
Tim Moore...Mr. D. Leonard

June 5 Lyceum Theatre Exam.
Mr. Skerrett, Sole Lessee
Government Grounds
1847

June 5 (cont.)

Last Night of the Company performing previous to Monday, the 14th June
   Benefit of Mr. D. Leonard

June 14
   Lyceum Theatre
   Mr. Skerrett, Sole Lessee
   Government Grounds
   Six Nights Only--Mr. Wallack

   Merchant of Venice--Wm. Shakespeare

Shylock...Mr. Wallack
   My aunt--Samuel James Arnold

Dick Dashall...Mr. Wallack

June 15
   Lyceum Theatre
   Mr. Skerrett, Sole Lessee
   Government Grounds

   The Stranger--August Kotzebue

Stranger...Mr. Wallack
   Katharine and Petruchio--David Garrick's adaption
   Petruchio...Mr. Wallack
   Katharine...Mrs. Skerrett

June 16
   Lyceum Theatre
   Mr. Skerrett, Sole Lessee
   Government Grounds

   The Stranger--August Kotzebue

Stranger...Mr. Wallack
   Katharine and Petruchio--David Garrick's adaption
   Petruchio...Mr. Wallack
   Katharine...Mrs. Skerrett

June 17
   Lyceum Theatre
   Mr. Skerrett, Sole Lessee
   Government Grounds

   The Stranger--August Kotzebue

Stranger...Mr. Wallack

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1847

June 17 (cont.)

Katharine and Petruchio--David Garrick's adaption
Petruchio...Mr. Wallack
Katharine...Mrs. Skerrett

June 18

Lyceum Theatre
Mr. Skerrett, Sole Lessee
Government Grounds
Last Night but one of Mr. Wallack and of the Company's
Performing in Toronto, previous to Monday, 28th instant

Much Ado About Nothing--Wm. Shakespeare
Benedict...Mr. Wallack

June 19

Lyceum Theatre
Mr. Skerrett, Sole Lessee
Government Grounds
Benefit of Mr. Wallack

June 28

Lyceum Theatre
Mr. Skerrett, Sole Lessee
Government Grounds
Benefit of Mr. Skerrett

The Manager in Distress--George Colman, the Elder

She Stoops to Conquer--Oliver Goldsmith
Miss Hardcastle...Mrs. Skerrett

Dance, "The Spanish Bolero"...Mrs. C. Hill and Miss St. Clair

Mrs. Caudle's Curtain Lectures--Douglas William Jerrold

Favourite Dance...Miss St. Clair

Turn Out

Marian Ramsay...Mrs. Skerrett

June 29

Lyceum Theatre
Mr. Skerrett, Sole Lessee
Government Grounds
Benefit of Mr. and Mrs. Charles Hill

June 30

Lyceum Theatre
Mr. Skerrett, Sole Lessee
Government House
Benefit of Miss St. Clair

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1847
June 30 (cont.)

Lady of Lyons--Lord Edward Bulwer-Lytton
Claude Melnotte...Mr. Anderson Pauline...Mrs. Skerrett

July 1
Lyceum Theatre
Mr. Skerrett, Sole Lessee
Government Grounds
Benefit of Mrs. Skerrett

Othello, the Moor of Venice--Wm. Shakespeare

Othello...Mr. Anderson

July 2
Lyceum Theatre
Mr. Skerrett, Sole Lessee
Government Grounds
Last Night of the Season
Benefit of Mr. Anderson

The Elder Brother--Francis Beaumont and John Fletcher

Charles...Mr. Anderson

Dance...Miss St. Clair

Matrimony--C. Derby

Colonel Deleval...Mr. Anderson Clara...Mrs. Skerrett

July 12
Menagerie
Isaac VanAmburgh, Manager
Green by the Gaol

Animal Trainer...Mr. VanAmburgh

July 13
Menagerie
Isaac VanAmburgh, Manager
Green by the Gaol

Animal Trainer...Mr. VanAmburgh

Sept. 6
Victory Circus
Mr. John S. Gilman, Proprietor
Red Lion, Yonge Street

Equestrian...Mr. H. P. Madigan Ring Master...Mr. P. Huntington
Equestrian...Mr. I. Sweet Clown...Sam Thrift
Equestrian...Mr. C. Hare Strongman...Monsieur LaThorn
Equestrian...Mr. C. Bakon

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1847

Sept. 7

Victory Circus

Mr. John S. Gilman, Proprietor
Red Lion, Yonge Street

Equestrian...Mr. H. P. Madigan  Ring Master...Mr. P. Huntington
Equestrian...Mr. I. Sweet      Clown...Sam Thrift
Equestrian...Mr. C. Hare       Strongman...Monsieur LaThorn
Equestrian...Mr. C. Bakon

Sept. 8

Victory Circus

Mr. John S. Gilman, Proprietor
Red Lion, Yonge Street

Equestrian...Mr. H. P. Madigan  Ring Master...Mr. P. Huntington
Equestrian...Mr. I. Sweet      Clown...Sam Thrift
Equestrian...Mr. C. Hare       Strongman...Monsieur LaThorn
Equestrian...Mr. C. Bakon

Summary of the 1847 Season:

New Performers: Anderson, C. Bakon, DeFonblanque, John S. Gilman, C.
Hare, P. Huntington, LaThorn, D. Leonard, H. P. Madigan, C. B. Palmer,
Miss St. Clair, Sam Thrift, Isaac VanAmburgh, James Wallack, and Ward.

New Plays: As You Like It; The Elder Brother; The Illustrious Stranger;
The Irish Ambassador; The Irish Attorney; Irish Post; The Iron Chest;
Lend Me Five Shillings; Love Laughs at Locksmiths; Manager in Distress;
Matrimony; Mrs. Caudle's Curtain Lectures; Much Ado About Nothing; My
Aunt; The Spanish Maid; St. Patrick's Eve, or The Order of the Day;
Theresa's Vow, or The Maid of Croissey; Tom Noddy's Secret; and The
Wandering Minstrel.
1848

Feb. 28 Dioramas Exam.
Messrs. Harrison and Stevenson, Managers and Proprietors

Views of Ruen Cathedral, Belshazzer's Feast, and Fall of Ninevah.
Music by Messrs. Schallohn and Beyer.

Feb. 29 Dioramas Exam.
Messrs. Harrison and Stevenson, Managers and Proprietors

Views of Ruen Cathedral, Belshazzer's Feast, and Fall of Ninevah.
Music by Messrs. Schallohn and Beyer.

March 1 Dioramas Exam.
Messrs. Harrison and Stevenson, Managers and Proprietors

Views of Ruen Cathedral, Belshazzer's Feast, and Fall of Ninevah.
Music by Messrs. Schallohn and Beyer.

March 2 Dioramas Exam.
Messrs. Harrison and Stevenson, Managers and Proprietors
First Night at the City Hall

Views of Ruen Cathedral, Belshazzer's Feast and Fall of Ninevah.
Music by Messrs. Schallohn and Beyer.

March 3 Dioramas Exam.
Messrs. Harrison and Stevenson, Managers and Proprietors
City Hall

Views of Ruen Cathedral, Belshazzer's Feast, and Fall of Ninevah.
Music by Messrs. Schallohn and Beyer.

March 4 Dioramas Exam.
Messrs. Harrison and Stevenson, Managers and Proprietors
City Hall

Views of Ruen Cathedral, Belshazzer's Feast and Fall of Ninevah.
Music by Messrs. Schallohn and Beyer.

March 6 Dioramas Exam.
Messrs. Harrison and Stevenson, Managers and Proprietors
City Hall

Views of Ruen Cathedral, Belshazzer's Feast, and Fall of Ninevah.
Music by Messrs. Schallohn and Beyer.

March 7 Dioramas Exam.
Messrs. Harrison and Stevenson, Managers and Proprietors
City Hall

Views of Ruen Cathedral, Belshazzer's Feast and Fall of Ninevah.
Music by Messrs. Schallohn and Beyer.
1848

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<td>Dioramas Exam.</td>
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<td>Views of Ruen Cathedral, Belshazzar's Feast, and Fall of Ninevah. Music by Messrs. Schallohn and Beyer.</td>
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<td>March 9</td>
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<td>March 16</td>
<td>Dioramas Exam.</td>
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Views of Ruen Cathedral, Belshazzar's Feast, and Fall of Ninevah. Music by Messrs. Schallohn and Beyer.

March 17
Dioramas
Messrs. Harrison and Stevenson, Managers and Proprietors City Hall

March 18
Dioramas
Messrs. Harrison and Stevenson, Managers and Proprietors City Hall

March 19
Dioramas
Messrs. Harrison and Stevenson, Managers and Proprietors City Hall

March 20
Dioramas
Messrs. Harrison and Stevenson, Managers and Proprietors City Hall

March 21
Dioramas
Messrs. Harrison and Stevenson, Managers and Proprietors City Hall

March 22
Dioramas
Messrs. Harrison and Stevenson, Managers and Proprietors City Hall

March 23
Dioramas
Messrs. Harrison and Stevenson, Managers and Proprietors City Hall
1848

March 23 (cont.)

Views of Ruen Cathedral, Belshazzer's Feast, and Fall of Ninevah.
Music by Messrs. Schallohn and Beyer.

March 24

Dioramas Exam.
Messrs. Harrison and Stevenson, Managers and Proprietors
City Hall

Views of Ruen Cathedral, Belshazzer's Feast, and Fall of Ninevah.
Music by Messrs. Schallohn and Beyer.

March 25

Dioramas Exam.
Messrs. Harrison and Stevenson, Managers and Proprietors
City Hall

Views of Ruen Cathedral, Belshazzer's Feast, and Fall of Ninevah.
Music by Messrs. Schallohn and Beyer.

May 30

An Hour in Ould Ireland B.C.
T. P. Besnard, Performer
Old City Hall

Music...Mr. Schallehn and Mr. Clarke
Pianist...Mr. Townsend

July 11

An Hour in Ould Ireland B.C.
T. P. Besnard, Performer
Temperance Hall, Alfred Street

Under the Immediate Patronage of the Independent Order of Odd Fellows

Music...Messrs. Clarke, Schallehn, and Bever.

July 25

Pantomime Exam.
Novel and Amusing Eye Concert
A. M. McKinney, Pantomimist
Temperance Hall, Alfred Street

Aug. 28

Theatre Exam.
Mr. Skerrett, Manager
Old City Hall
For Five Nights Only
Viennoise Children directed by Madame Josephine Weiss

Performers...Mr. and Mrs. George Skerrett, Mr. and Mrs. G. Chapman, Mr. Crocker, and Mr. Ollier.

Aug. 29

Theatre Exam.
Mr. Skerrett, Manager
Old City Hall
Viennoise Children directed by Madame Josephine Weiss
1848

Aug. 29 (cont.)

Performers...Mr. and Mrs. George Skerrett, Mr. and Mrs. G. Chapman, Mr. Crocker, and Mr. Ollier.

Aug. 30 Theatre Exam.
Mr. Skerrett, Manager
Old City Hall
Viennoise Children directed by Madame Josephine Weiss

Performers...Mr. and Mrs. George Skerrett, Mr. and Mrs. G. Chapman, Mr. Crocker, and Mr. Ollier.

Aug. 31 Theatre Exam.
Mr. Skerrett, Manager
Old City Hall
Viennoise Children directed by Madame Josephine Weiss

Performers...Mr. and Mrs. George Skerrett, Mr. and Mrs. G. Chapman, Mr. Crocker, and Mr. Ollier.

Sept. 1 Theatre Exam.
Mr. Skerrett, Manager
Old City Hall
Viennoise Children directed by Madame Josephine Weiss

Performers...Mr. and Mrs. George Skerrett, Mr. and Mrs. G. Chapman, Mr. Crocker, and Mr. Ollier.

Summary of the 1848 Season:

1849

Jan. 16 Royal Lyceum Theatre
Henry Hayward, Lessee
T. P. Besnard, Stage Manager
King Street

Faint Heart Never Won Fair Lady--James Robinson Planche

The Two Gregories, or Luck in a Name--John Dibdin

Mr. DeCoureny...Mr. Besnard

Song, "All Around My Hat"...Mr. Hoppner Meyer

Irish Mesmerism, or The Man of Genius on his Last Legs--
William Bayle Bernard

O'Callaghan...Mr. Besnard

Other Performers...Several distinguished Toronto Amateurs, and two
Ladies of the Hamilton Amateur Theatrical Society.

Jan 18 Royal Lyceum Theatre
Henry Hayward, Lessee
T. P. Besnard, Stage Manager
King Street

White Horse of the Peppers--Samuel Lover

Comic Song...a Gentleman Amateur

The King's Gardener, or Nipp'd in the Bud--Charles Selby

Jan. 20 Royal Lyceum Theatre
Henry Hayward, Lessee
T. P. Besnard, Stage Manager
King Street

The Irish Tutor--Richard Butler

The Loan of a Lover--James Robinson Planche

How to Pay the Rent--Tyrone Power

Jan. 23 Royal Lyceum Theatre
Henry Hayward, Lessee
T. P. Besnard, Stage Manager
King Street

Crammond Brig, or Gudeman O'Ballangeich--William Henry Murray

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1849

Jan. 23 (cont.)

Dance, "The Highland Reel"...Amateurs
Glees...Amateurs
Songs...Amateurs

The Widow's Victim--Charles Selby

Feb. 13 Amateur Theatre B.C.
Hamilton Amateur Theatrical Society
Royal Lyceum Theatre, King Street

Love's Sacrifice--George William Lovell

Comic Song...an Amateur

The Widow's Victim--Charles Selby

Feb. 15 Amateur Theatre B.C.
Hamilton Amateur Theatrical Society
Royal Lyceum Theatre, King Street

Feb. 17 Amateur Theatre B.C.
Hamilton Amateur Theatrical Society
Royal Lyceum Theatre, King Street

Feb. 20 Amateur Theatre Mir.
Toronto Coloured Young Men's Amateur Theatrical Society
Royal Lyceum Theatre, King Street

Venice Preserv'd, or A Plot Discovered--Thomas Otway

Several Scenes from Shakespeare

Feb. 21 Amateur Theatre Mir.
Toronto Coloured Young Men's Amateur Theatrical Society
Royal Lyceum Theatre, King Street

Venice Preserv'd, or A Plot Discovered--Thomas Otway

Several Scenes from Shakespeare

Feb. 22 Amateur Theatre Mir.
Toronto Coloured Young Men's Amateur Theatrical Society
Royal Lyceum Theatre, King Street

Venice Preserv'd, or A Plot Discovered--Thomas Otway

Several Scenes from Shakespeare

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1849

April 9

Amateur Theatre
Toronto Dramatic Society
Royal Lyceum Theatre, King Street

The Rent Day--Douglas William Jerrold

Martin Heywood...Mr. L. Rachel Heywood...Mrs. ___
Old Crumbs...Mr. W. Polly Briggs...Mrs. ___

Comic Song, "Hot Codlins"...Mr. G. W. F.

Raising the Wind--James Kenney

Jeremy Didler...Mr. A. J. Peggy...Mrs. ___
Sam...Mr. G. W. F. Miss Durable...Mr. T. T.

Stage Manager...Mr. G. W. F.

April 21

Amateur Theatre
Toronto Dramatic Society
Royal Lyceum, King Street

Theresa, or The Broken Cross--William Lewis Thomas

Comic Song...?

Used Up--Dion Boucicault and Charles Mathews

May 9

Royal Lyceum
King Street

The Denouncer

?...Mrs. Hastings ?...Mrs. Martine

May 10

Royal Lyceum
King Street

The Idiot Witness, or A Tale of Blood--John Thomas Haines

The Swiss Cottage, or The Soldier's Return--Thomas Haynes Bayly

May 17

Amateur Theatre Exam.
Toronto Dramatic Society, and Amateur Theatrical Society of Hamilton
Royal Lyceum Theatre, King Street

Benefit of the Family of the Late Lamented Mr. Watson

The Pride of the Market--James Robinson Planche

Marquis de Vollange...Mr. Rodgers The Chevalier de Bellevue...Mr.
Baron Troptard...Mr. Robinson Lyons
Isadore Fanieve...Mr. Harrison Dubois...Mr. Statesbury

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1849

May 17 (cont.)

Maiton...Mrs. Baker      Beval...Mr. Roy
Mademoiselle de Vollange... Jabotte...Mrs. Lyons
         Miss Phillips

Popular Glees...Toronto Amateur Glee Club

        Polka Mania--J. H. Stocqueler

        Mr. Dorrington...Mr. Jacques
        Adolphus Warton...Mr. Rodgers
        Jemmy...Mr. Harrison

        Laura Dorrington...Miss Phillips
        Susan...Mrs. Baker

Orchestra...Band of the Rifle Brigade

May 18  Amateur Theatre Exam.
        Toronto Dramatic Society, and Amateur Theatrical Society of Hamilton
        Royal Lyceum Theatre, King Street

        Positively the Last Night

        Charles II, or The Merry Monarch--John Howard Payne

        Polka Mania--J. H. Stocqueler

        My Neighbour's Wife--Alfred Bunn

June 6  Exam.
        Royal Lyceum Theatre
        Mr. C. Kemble Mason, Manager
        King Street

        The Honey Moon--John Tobin

        Duke Aranga...Mr. C. Kemble Mason

June 8  Exam.
        Royal Lyceum Theatre
        Mr. C. Kemble Mason, Manager
        King Street

        Benefit of Mr. C. Kemble Mason

        The Stranger--August Kotzebue

Stranger...Mr. Mason

Burn's Poem, "Tam O'Shanter"...Mr. Mason

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1849

June 8 (cont.)

**Napoleon**—John Walker

Napoleon...Mr. Mason

June 11

Royal Lyceum Theatre

Mr. C. Kemble Mason, Manager

King Street

**Douglas**—John Home

Glenaloon...Mr. Mason

Young Norval...Mr. McIntosh

Lord Randolph...Mr. Rodgers

Lady Randolph...Miss Phillips
?...Mr. Harrison

Peom, "Tam O'Shanter"...Mr. Mason

**Napoleon**—John Walker

Napoleon...Mr. Mason

Assisting in the Performance: several members of the Toronto Dramatic Society

June 1_?

Royal Lyceum

Mr. C. Kemble Mason, Lessee

King Street

Readings in Shakespeare

June 20

Opera

Mr. Manvers, Manager

Masonic Hall, Church Street

One Act Concert

**La Sonnambula**—Vincenzo Bellini

Amina...Miss Eliza Brienti

Count Rodolpho...Mrs. Clark

Elvino...Mr. Manvers

Accompaniest...Mr. George Brainard

June 21

Opera

Mr. Manvers, Manager

Masonic Hall, Church Street

One Act Concert

**The Child of the Regiment**—Gaetano Donizetti

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1849

June 22
Royal Lyceum Theatre
Mr. Manvers, Manager
King Street
Operatic Soiree
One Act Concert

The Postilion of Longjumeau--Adolphe-Charles Adam
Madelaine...Miss Brientì
Chapela...Mr. Manvers
Rose...Mrs. Clark

June 23
Royal Lyceum Theatre
Mr. Manvers, Manager
King Street
Operatic Soiree
One Act Concert

Elixir of Love--Gaetano Donizetti

June 25
Royal Lyceum Theatre
Mr. Manvers, Manager
King Street
Operatic Soirees
One Act Concert

La Sonnambula--Vincenzo Bellini

June 26
Royal Lyceum Theatre
Mr. Manvers, Manager
King Street
Operatic Soirees in Full Costume
Benefit of Mr. Manvers
A One Act Concert

Selections from Fra Diavolo--Daniel Auber

The Child of the Regiment--Gaetano Donizetti

June 27
Royal Lyceum Theatre
Mr. Manvers, Manager
King Street
Operatic Soirees in Full Costume
Benefit of Miss Brienti

June 28
At Home For an Hour in Ould Ireland
Mr. T. P. Besnard, Performer
Temperance Hall

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July 6
Royal Lyceum Theatre
Benefit of Mrs. Lyon and Miss Phillips

_Scapegrace_—Samuel Beazley, Jr.

_Dead Shot_—James Kenney

_Raising the Wind_—John Baldwin Buckstone

July 9
Royal Lyceum Theatre
Mr. Manvers, Manager
King Street
Operatic Soirees in Full Costume

One Act Concert

_La Sonnambula_—Vincenzo Bellini

Amina...Miss Brienti  Count Rodolphi...Mrs. Clark
Elvino...Mr. Manvers

July 10
Royal Lyceum Theatre
Mr. Manvers, Manager
King Street
Last Night of the Operatic Soirees

One Act Concert

_The Child of the Regiment_—Gaetano Donizetti

July 20
New York Broadway Circus
Col. Alvah Mann, Manager and Proprietor
Public Show Ground

July 21
New York Broadway Circus
Col. Alvah Mann, Manager and Proprietor
Public Show Ground

August 7
Theatre Royal

_The Lady of Lyons_—Lord Edward Bulwer-Lytton

Claude Melnotte...Mr. C. K.  Pauline...Mrs. Potter
    Mason  Madame Deschappelles...Mrs.
Beauseant...Mr. Ryer  Marshall

Double Dance...Mr. Goodwin and Miss Susan Walters

_Mischief Making_—John Baldwin Buckstone

Manette...Miss Anna Cruize

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1849

Aug. 8 Theatre Royal
Exam.
Benefit of Mrs. Potter

Romeo and Juliet—Wm. Shakespeare

Romeo...Mrs. H. Lewis

Novel Entertainment

Sept. _? Theatre Royal
Exam.
Signor Coppa, Director
Royal Lyceum Theatre, King Street
Italian Ballet Company

Performers...Signor Neri, Mad'melle. Therese, M. Schmidt, Signor Coppa, and Miss S. Walters.

Sept. 10 Theatre Royal
Exam.
Signor Coppa, Director
Royal Lyceum Theatre, King Street
Italian Ballet Company

The Painter's Illusion

Performers...Signor Neri, Mad'melle. Therese, M. Schmidt, Signor Coppa, and Miss S. Walters.

Sept. 14 Lyceum Theatre
Exam.
Signor Coppa, Director
Royal Lyceum Theatre, King Street
Italian Ballet Company
Benefit of Signora Ciocca

La Sylphide

Les Jardinieres

Gitana

Performers...Signora Ciocca, Signor Neri, M'dlle. Therese, Mons. Schmidt, Mr. H. Schallehn, and Mr. T. Schallehn.

Sept. 19 Dioramas
Exam.
Mr. R. Winters, Proprietor and Artist
Temperance Hall

Views include Milan Cathedral, Interior of St. Madeleine, View of Venice, The Birth of Cupid, and Six Chromatrope Views.

Sept. 20 Dioramas
Exam.
Mr. R. Winters, Proprietor and Artist
Temperance Hall

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1849

Sept. 20 (cont.)
Views include Milan Cathedral, Interior of St. Madeleine, View of Venice, The Birth of Cupid, and Six Chromatrope Views.

Sept. 21
Dioramas
Mr. R. Winters, Proprietor and Artist
Temperance Hall

Sept. 22
Dioramas
Mr. R. Winters, Proprietor and Artist
Temperance Hall

Sept. 24
Dioramas
Mr. R. Winters, Proprietor and Artist
Temperance Hall

Sept. 25
Dioramas
Mr. R. Winters, Proprietor and Artist
Temperance Hall

Sept. 25 Royal Lyceum T. P. L. Playbill
Mr. C. K. Mason, Manager
King Street
First Night

The Honey Moon--John Tobin

Duke Aranza...Mr. C. K. Mason
Rolando...Mr. Charles Hill
Count Montalbin...Mr. Barton Hill
Balthazar...Mr. Munford
Jacques...Mr. Glassford
Lopez...Mr. Marshall
Capillo...Mr. Vance
Juliana...Mrs. Charles Hill
Mrs. Lopez...Miss S. Walters

The Ethiopian Harmonists

Singers...Mr. Parker, Mr. Rich, Mr. Evans
Banjo...Mr. Frank Stanton

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1849

Sept. 25 (cont.)

The Young Widow—George Herbert Rodwell
Mandeville...Mr. Barton Hill Aurelia...Miss Rosalie Hill
Splash... Mr. Charles Hill Lucy...Mrs. Charles Hill

Lucy Long
Lucy...Mr. G. H. Rich Dandy Jim...Mr. C. Evans

Sept. 26
Dioramas
Mr. R. Winters, Proprietor and Artist
Temperance Hall
Views include Milan Cathedral, Interior of St. Madeleine, View of Venice, The Birth of Cupid, and Six Chromatrope Views.

Sept. 27
Dioramas
Mr. R. Winters, Proprietor and Artist
Temperance Hall
Views include Milan Cathedral, Interior of St. Madeleine, View of Venice, The Birth of Cupid, and Six Chromatrope Views.

Sept. 28
Dioramas
Mr. R. Winters, Proprietor and Artist
Temperance Hall
Views include Milan Cathedral, Interior of St. Madeleine, View of Venice, The Birth of Cupid, and Six Chromatrope Views.

Sept. 29
Dioramas
Mr. R. Winters, Proprietor and Artist
Temperance Hall
Views include Milan Cathedral, Interior of St. Madeleine, View of Venice, The Birth of Cupid, and Six Chromatrope Views.

Oct. 5
Lyceum Theatre
Mr. C. K. Mason, Manager
Royal Lyceum Theatre, King Street
Benefit of Mrs. Charles Hill

The Fancy Dress Ball
Dance, "The Valse a Cinq Temps"...Mrs. and Miss Hall
Dance, "La Redowa"...Mrs. and Miss Hill
Dance, "The Hungarian Polka"...Mr. and Mrs. Hill

Lola Montez—Joseph Stirling Coyne

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1849

Oct. 5 (cont.)

An Object of Interest--Joachim Hayward Stocqueler

Oct. 12

Lyceum Theatre
Mr. C. K. Mason, Manager
Royal Lyceum Theatre, King Street
Benefit of Mr. C. K. Mason

Virginius--J. Sheridan Knowles

Virginius...Mr. C. K. Mason
Dentatus...Mr. Charles Hill

Virginia...Miss Rosalie Hill

Dance, "The Highland Fling"...Mrs. Charles Hill

Merchant of Venice(Trial Scene)--William Shakespeare

Shylock...Mr. C. K. Mason
Gratiano...Mr. Charles Hill

Portia...Miss Rosalie Hill

Recitation, "Tam O'Shanter"...Mr. C. K. Mason

Rob Roy(Third Act)--Isaac Pocock

Oct. 19

Dioramas
Mr. R. Winters, Proprietor and Artist
Temperance Hall

Views include Milan Cathedral, Interior of St. Madeleine, View of Venice, The Birth of Cupid, and Six Chromatrope Views.

Oct. 19

Royal Lyceum Theatre
Mr. C. K. Mason, Lessee and Manager
King Street

The Three Brothers

Polka Mania--Joachim Hayward Stocqueler

Slasher and Crasher--John Maddison Morton

Oct. 20

Dioramas
Mr. R. Winters, Proprietor and Artist
Temperance Hall
Last Night

Views include Milan Cathedral, Interior of St. Madeleine, View of Venice, The Birth of Cupid, and Six Chromatrope Views.
1849

Oct. 20
Royal Lyceum Theatre
Mr. C. K. Mason, Lessee and Manager
King Street
Exam.

Oct. 21
Royal Lyceum Theatre
Mr. C. K. Mason, Lessee and Manager
King Street
Benefit of Mr. Charles Hill and Miss Rosalie Hill

Nov. 5
Panorama
Mr. E. T. Nichols, Manager
Temperance Hall
Funeral of Napoleon

Nov. 6
Panorama
Mr. E. T. Nichols, Manager
Temperance Hall
Funeral of Napoleon

Nov. 7
Panorama
Mr. E. T. Nichols, Manager
Temperance Hall
Funeral of Napoleon

Nov. 8
Panorama
Mr. E. T. Nichols, Manager
Temperance Hall
Funeral of Napoleon

Nov. 9
Panorama
Mr. E. T. Nichols, Manager
Temperance Hall
Funeral of Napoleon

Nov. 10
Panorama
Mr. E. T. Nichols, Manager
Temperance Hall
Funeral of Napoleon

Dec. 22
Amateur Theatre
Mr. DeWalden, Manager
Royal Lyceum Theatre, King Street
Under the Patronage of the Governor General
An Affair of Honour

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1849
Dec. 22 (cont.)

His Last Legs--William Bayle Bernard
Box and Cox--John Maddison Morton

Performers...T. P. Besnard, Mr. DeWalden, Mrs. Charles Hill, and Miss Rosalie Hill.
Orchestra Leader...Mr. H. Toulmin

Summary of the 1849 Season:


New Plays: An Affair of Honour; Box and Cox; The Child of the Regiment; Denouncer; Elixir of Love; Faint Heart Ne'er Won Fair Lady; Fra Diavolo; The Idiot Witness, or A Tale of Blood; The King's Gardener, or Nipp'd in the Bud; La Sonnambula; The Loan of a Lover; Lola Montez; Love's Sacrifice; Lucy Long; Mischief Making; My Neighbour's Wife; Napoleon, An Object of Interest; Polka Mania; The Postilion of Longjumeau; The Pride of the Market; Romeo and Juliet; Theresa, or The Broken Cross; The Three Brothers; Used Up; Virginius; White Horse of the Peppers; The Widow's Victim; and The Young Widow.
1850

Jan. 8
Amateur Theatre
Amateur Theatrical Society
Mr. DeWalden, Manager
Royal Lyceum Theatre, King Street

Tipperary Legacy--Joseph Stirling Coyne
The Irish Tutor--Richard Butler
Song, "Sweet Toronto City"...T. P. Besnard

Jan. 15
Amateur Theatre
Amateur Theatrical Society
Mr. DeWalden, Manager
Royal Lyceum Theatre, King Street

The Lost Son--John Baldwin Buckstone
Love a-la-Mode--Charles Macklin

Jan. 28
Amateur Theatre
Amateur Theatrical Society
Mr. DeWalden, Manager
Royal Lyceum Theatre, King Street

How to Pay the Rent--Tyrone Power
Monsieur Tonson--William Thomas Moncrieff

Feb. 5
Amateur Theatre
Amateur Theatrical Society
Mr. DeWalden, Manager
Royal Lyceum Theatre, King Street
Benefit of Mr. O. H. Toulmin

Blue Devils--George Colman, the Younger
Musical Concert
Performers...Mr. Charles Hill, Mrs. Charles Hill, Miss Rosalie Hill, Mr. O. H. Toulmin, Mr. Alfred Toulmin, and Mr. T. P. Besnard.

Feb. 12
Amateur Theatre
Amateur Theatrical Society
Mr. DeWalden, Manager
Royal Lyceum Theatre, King Street
Under the Patronage of the Mayor and Mayoress

The Nervous Man and the Man of Nerve--William Bayle Bernard
The Loan of a Lover--James Robinson Planche

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1850

April 19
Amateur Theatre
Amateur Theatrical Society
Royal Lyceum Theatre, King Street
Testimonial to Mr. DeWalden

The Momentous Question—Edward Fitzball

Two in the Morning—Charles James Mathews

The Whistler, or The Fate of the Lily of St. Leonards—George Dibdin Pitt

The Whistler...Mrs. Charles Hill ...Mr. DeWalden
?...Miss Rosalie Hill ...Mr. Charles Hill

April 25
Amateur Theatre
Amateur Theatrical Society
Mr. DeWalden, Manager
Royal Lyceum Theatre, King Street

Tom Cringle—Edward Fitzball

?...Mrs. Lyons

The New Footman—Charles Selby

?...Mrs. Lyons

April 29
Royal Lyceum Theatre
Mr. DeWalden, Manager
King Street
First Night of Miss Mary Duff

The Robber’s Wife—Isaac Pocock

Rose Redlond...Miss Mary Duff ...Mr. Biorly...Mr. Charles Hill
Mark Redlond...Mr. Allen Sawney McFile...Mr. DeWalden
Lony O’Gig...Mr. T. P. Besnard

Dance...Mrs. Charles Hill

Simpson and Co.—John Poole

Mrs. Simpson...Miss Mary Duff Mrs. Broomley...Miss Rosalie Hill

April 30
Royal Lyceum Theatre
Mr. DeWalden, Manager
King Street

The Maid of Croissery—Mrs. Charles Gore

Theresa...Miss Mary Duff

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1850

April 30 (cont.)

The Dead Shot--John Baldwin Buckstone

Louisa...Miss Mary Duff

May 1

Royal Lyceum Theatre
Mr. DeWalden, Manager
King Street

Simpson and Co.--John Poole

Mrs. Simpson...Miss Mary Duff

The Man Without a Head--John Pratt Wooler

Mr. Oblivious Top...Mr. Charles Mrs. Oblivious Top...Mrs. Charles
Hill
Hill

Matrimony--C. Derby

Delaval...Mr. DeWalden Clara...Miss Mary Duff

May 10

Royal Lyceum Theatre
G. W. Harvey, Manager
King Street
Nightingale Ethiopian Serenaders of Philadelphia

The Rose of Caroline, or The Lost Child

Performers...Mr. H. K. Johnson, Mr. M. W. White, Mr. George Kunkel,
Mr. W. H. Morgan, Mr. Harry Lehr, and Master Floyd.

May 11

Royal Lyceum Theatre
G. W. Harvey, Manager
King Street
Nightingale Ethiopian Serenaders of Philadelphia

Oh Hush, or The Negro Assurance

May 14

Royal Lyceum Theatre
G. W. Harvey, Manager
King Street
Nightingale Ethiopian Serenaders of Philadelphia
Benefit of W. H. Morgan and H. Lehr

The Rose of Caroline, or The Lost Child

May 15

Royal Lyceum Theatre
G. W. Harvey, Manager
King Street

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1850

May 15 (cont.)

Nightingale Ethiopian Serenaders of Philadelphia

The Rose of Caroline, or The Lost Child

May 16

Royal Lyceum Theatre
G. W. Harvey, Manager
King Street

Nightingale Ethiopian Serenaders of Philadelphia
Complimentary Benefit to Mr. T. P. Besnard

The Rose of Caroline, or The Lost Child

May 31

Panorama
Mr. Brewer, Manager
Royal Lyceum Theatre, King Street

Views of the Mammoth Cave of Kentucky, the Niagara River and Falls, the Western Prairies, Mount Vernon, Natural Bridge of Virginia, and Scenery of the Nile.

June 1

Panorama
Mr. Brewer, Manager
Royal Lyceum Theatre, King Street

Views of the Mammoth Cave of Kentucky, the Niagara River and Falls, the Western Prairies, Mount Vernon, Natural Bridge of Virginia, and Scenery of the Nile.

June 3

Panorama
Mr. Brewer, Manager
Royal Lyceum Theatre, King Street

Views of the Mammoth Cave of Kentucky, the Niagara River and Falls, the Western Prairies, Mount Vernon, Natural Bridge of Virginia, and Scenery of the Nile.

June 4

Panorama
Mr. Brewer, Manager
Royal Lyceum Theatre, King Street

Views of the Mammoth Cave of Kentucky, the Niagara River and Falls, the Western Prairies, Mount Vernon, Natural Bridge of Virginia, and Scenery of the Nile.

June 5

Panorama
Mr. Brewer, Manager
Royal Lyceum Theatre, King Street

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1850

June 5 (cont.)

Views of the Mammoth Cave of Kentucky, the Niagara River and Falls, the Western Prairies, Mount Vernon, Natural Bridge of Virginia, and Scenery of the Nile.

June 5 Panorama D. P.
E. T. Nichols, Manager
Vacant Lot Beside Post Office

Funeral of Napoleon

Dancer...Miss Charlotte Yankee Character...Mr. Billy Whitlock
Dancer...Mrs. Charles Devere ?? Miss M. E. Devere
Corde Volante...Mr. Charles Devere

June 6 Panorama D. P.
Mr. Brewer, Manager
Royal Lyceum Theatre, King Street

Views of the Mammoth Cave of Kentucky, the Niagara River and Falls, the Western Prairies, Mount Vernon, Natural Bridge of Virginia, and Scenery of the Nile.

June 6 Panorama D. P.
E. T. Nichols, Manager
Vacant Lot Beside Post Office

Funeral of Napoleon

Dancer...Miss Charlotte Yankee Character...Mr. Billy Whitlock
Dancer...Mrs. Charles Devere ?? Miss M. E. Devere
Corde Volante...Mr. Charles Devere

June 7 Panorama D. P.
Mr. Brewer, Manager
Royal Lyceum Theatre, King Street

Views of the Mammoth Cave of Kentucky, the Niagara River and Falls, the Western Prairies, Mount Vernon, Natural Bridge of Virginia, and Scenery of the Nile.

June 7 Panorama D. P.
E. T. Nichols, Manager
Vacant Lot Beside Post Office

Funeral of Napoleon
1850

June 7 (cont.)

Dancer...Miss Charlotte Yankee Character...Mr. Billy Whitlock Whitlock
Dancer...Mrs. Charles Devere ?...Miss M. E. Devere
Corde Volante...Mr. Charles Devere

June 8

Mr. Brewer, Manager
Royal Lyceum Theatre, King Street

Views of the Mammoth Cave of Kentucky, the Niagara River and Falls, the Western Prairies, Mount Vernon, Natural Bridge of Virginia, and Scenery of the Nile.

June 8

E. T. Nichols, Manager
Vacant Lot Beside Post Office

Funeral of Napoleon

Dancer...Miss Charlotte Yankee Character...Mr. Billy Whitlock Whitlock
Dancer...Mrs. Charles Devere ?...Miss M. E. Devere
Corde Volante...Mr. Charles Devere

June 10

E. T. Nichols, Manager
Vacant Lot Beside Post Office

Funeral of Napoleon

Dancer...Miss Charlotte Yankee Character...Mr. Billy Whitlock Whitlock
Dancer...Mrs. Charles Devere ?...Miss M. E. Devere
Corde Volante...Mr. Charles Devere

June 11

E. T. Nichols, Manager
Vacant Lot Beside Post Office

Funeral of Napoleon

Dancer...Miss Charlotte Yankee Character...Mr. Billy Whitlock Whitlock
Dancer...Mrs. Charles Devere ?...Miss M. E. Devere
Corde Volante...Mr. Charles Devere

June 11

Royal Lyceum Theatre
Mr. and Mrs. Leati, Managers
King Street
Operatic Soirees

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June 11 (cont.)

One Act Concert

**Lucia di Lammermoor**—Gaetano Donizetti

June 12
Royal Lyceum Theatre
Mr. and Mrs. Leati, Managers
King Street
Operatic Soirees

One Act Concert

**Barber of Seville**—Pierre A. C. Beaumarchais

June 13
Royal Lyceum Theatre
Mr. and Mrs. Leati, Managers
King Street
Operatic Soirees

One Act Concert

**La Sonnambula**—Vincenzo Bellini

June 14
Royal Lyceum Theatre
Mr. and Mrs. Leati, Managers
King Street
Operatic Soirees

Singer...Mr. Leati
Singer...Mr. Humphreys
Pianist...Mr. Strathy

Singer...Mrs. Leati
Violinist...Mr. Schallehn

**The Elixir of Love**—Gaetano Donizetti

June 14
Dramatic Reading
Mr. W. M. Fleming, Performer
Mechanics Institute

**Hamlet**—William Shakespeare

June 15
Dramatic Reading
Mr. W. M. Fleming, Performer
Mechanics Institute

**Merchant of Venice**—William Shakespeare
1850

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<td>Accompaniest...Mr. Strathy</td>
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1850

June 27 (cont.)

One Act Concert

_Norman_--Vincenzo Bellini

_The Elixir of Love_--Gaetano Donizetti

_The Barber of Seville_--Pierre A. C. Beaumarchais

June 28  "Random Shots From Rory's Rifle"  D. P.
         Mr. Hudson, Performer
         Mechanics Institute

July 13  Royal Lyceum Theatre  D. P.
         King Street
         Grand Pantomime Ballet

         Pantomime

         Performers...The Martinetti Family

         Gymnastic Performance

         Performers...The Ravel Family

July 15  Royal Lyceum Theatre  D. P.
         King Street
         Grand Pantomime Ballet

         Pantomime

         Performers...The Martinetti Family

         Gymnastic Performance

         Performers...The Ravel Family

July 16  Royal Lyceum Theatre  D. P.
         King Street
         Grand Pantomime Ballet

         Pantomime

         Performers...The Martinetti Family

         Gymnastic Performance

         Performers...The Ravel Family

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1850

July 17 Royal Lyceum Theatre
   King Street
   Grand Pantomime Ballet

   Pantomime

Performers...The Martinetti Family

   Gymnastic Performance

Performers...The Ravel Family

July 18 Royal Lyceum Theatre
   King Street
   Grand Pantomime Ballet

   Pantomime

Performers...The Martinetti Family

   Gymnastic Performance

Performers...The Ravel Family

July 19 Royal Lyceum Theatre
   King Street
   Grand Pantomime Ballet

   Pantomime

Performers...The Martinetti Family

   Gymnastic Performance

Performers...The Ravel Family

July 20 Royal Lyceum Theatre
   King Street
   Grand Pantomime Ballet

   Farewell Engagement--Under the Patronage of the Officers
   of the 71st Highlanders

   Pantomime

Performers...The Martinetti Family

   Gymnastic Performance

Performers...The Ravel Family

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July 23

Royal Lyceum Theatre
King Street
Grand Pantomime Ballet
Benefit of the Provincial Lying-in-Hospital and Vaccine Institute

The Two Millionaires, or The Secret Rendezvous
Performers...The Martinetti Family
Gymnastic Exercises
Performers...The Ravel Family

Aug. 5
Royal Lyceum Theatre
T. P. Besnard, Manager
King Street
First Night

The Love Chase--James Sheridan Knowles
Dance...Mlles. E. and J. Kendall

Lola Montez--Joseph Stirling Coyne

Aug. 6
Royal Lyceum Theatre
T. P. Besnard, Manager
King Street

Grist to the Mill--James Robinson Planche
Dance, "Shawl Dance"...Mlles. E. and J. Kendall

The Married Rake--Charles Selby

Aug. 7
Royal Lyceum Theatre
T. P. Besnard, Manager
King Street

Faint Heart Never Won Fair Lady--James Robinson Planche
Dance, "Pas d'Amour"...Mlles. E. and J. Kendall

The Four Sisters--William Bayle Bernard

Lola Montez--Joseph Stirling Coyne

Aug. 8
Royal Lyceum Theatre
T. P. Besnard, Manager
King Street

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Aug. 8 (cont.)

**The Love Chase**--James Sheridan Knowles

Constance...Mrs. Mossop

Dance, "Grand National Pas de Deux"...Miles. E. and J. Kendall

**Cousin Cherry**--Henry Spicer

Aug. 9

Royal Lyceum Theatre
T. P. Besnard, Manager
King Street

**Grist to the Mill**--James Robinson Planché

Aug. 10

Royal Lyceum Theatre
T. P. Besnard, Manager
King Street

First Appearance this Season of T. P. Besnard

**The Love Chase**--James Sheridan Knowles

Constance...Mrs. Mossop

Dance, "Grand National Pas de Deux"...Miles. E. and J. Kendall

Aug. 12

Royal Lyceum Theatre
T. P. Besnard, Manager
King Street

First Night of Mr. Fleming

**The Lady of Lyons**--Lord Edward Bulwer-Lytton

Claude Melnotte...Mr. Fleming Pauline...Mrs. Mossop

Dance, "Pas de Deux"...Miles. E. and J. Kendall

**An Object of Interest**--Joachim Hayward Stocqueler

Aug. 13

Royal Lyceum Theatre
T. P. Besnard, Manager
King Street

**The Hunchback**--James Sheridan Knowles

Master Walter...Mr. Fleming Helen...Mrs. Mossop

Dance, "Pas de Deux"...Miles. E. and J. Kendall

**An Object of Interest**--Joachim Hayward Stocqueler
Aug. 14
Royal Lyceum Theatre
T. P. Besnard, Manager
King Street

The Lady of Lyons--Lord Edward Bulwer-Lytton
Claude Melnotte...Mr. Fleming
Pauline...Mrs. Mossop
Dance, "Pas de Deux"...Miles, E. and J. Kendall

The Bath Road--John Poole

Aug. 15
Royal Lyceum Theatre
T. P. Besnard, Manager
King Street
Under the Patronage of the Officers of the
71st Highland Light Infantry

The Honey Moon--John Tobin
Duke Aranza...Mr. Fleming
Dance, "Highland Fling"...Miles, E. and J. Kendall

Cousin Cherry--Henry Spicer

Aug. 16
Royal Lyceum Theatre
T. P. Besnard, Manager
King Street

The Stranger--August Kotzebue
The Stranger...Mr. Fleming
Dance, "Pas de Deux"...Miles, E. and J. Kendall

Perfection--Thomas Haynes Bayly

Aug. 17
Royal Lyceum Theatre
T. P. Besnard, Manager
King Street
Benefit and Last Appearance of Mrs. Mossop

Love and Charity--Mark Lemon

Aug. 19
Royal Lyceum Theatre
T. P. Besnard, Manager
Aug. 19 (cont.)

King Street
Re-engagement of Mrs. Mossop

The Soldier's Daughter--Andrew Cherry

Widow Cheerly...Mrs. Mossop          Frank Heartall...Mr. Fleming
Favorite Dance...Miles. E. and J. Kendall

Love and Charity--Mark Lemon

Aug. 20
Royal Lyceum Theatre  D. P.
T. P. Besnard, Manager
King Street

Used Up!, or L'Homme Blase--Dion Boucicault and Charles Mathews

Sir Charles Coldstream...Mrs. Mossop
Favorite Dance...Miles. E. and J. Kendall

Catharine and Petruchio--William Shakespeare

Catharine...Mrs. Mossop       Petruchio...Mr. Fleming

Aug. 21
Royal Lyceum Theatre  D. P.
T. P. Besnard, Manager
King Street
Benefit of Mr. DeWalden

London Assurance--Dion Boucicault

Lady Gay Spanker...Mrs. Mossop   Dazzle...Mr. Fleming
Mark Meddle...a Hamilton Amateur
Favorite Dance...Miles. E. and J. Kendall

A Stage-Struck Tiger

Aug. 21
Menagerie         Wat.
Raymond and Co., and VanAmburgh's Menagerie

Lion Tamer...Hideralgo

Aug. 22
Royal Lyceum Theatre  D. P.
T. P. Besnard, Manager
King Street
Under the Patronage of Major L'Estrange and the Officers of the 71st Highland Light Infantry

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1850

Aug. 22 (cont.)

Rob Roy--Isaac Pocock

Rob Roy...Mr. Fleming  Helen McGregor...Mrs. Mossop
Dougal...Mrs. Charles Hill  Baillie Nicol Jarvie...a Hamilton
Amateur

Dance, "Highland Fling"...Mrs. Charles Hill
Grand Pas de Deux...Miles. E. and J. Kendall

Cousin Cherry--Henry Spicer

Aug. 22  Menagerie  Wat.
Raymond and Co., and VanAmburgh's Menagerie

Lion Tamer...Hideralgo

Aug. 23  Royal Lyceum Theatre  D. P.
T. P. Besnard, Manager
King Street

The Honey Moon--John Tobin

Duke Aranza...Mr. Fleming
Dance...Miles. E. and J. Kendall

Cousin Cherry--Henry Spicer

Aug. 23  Menagerie  Wat.
Raymond and Co., and VanAmburgh's Menagerie

Lion Tamer...Hideralgo

Aug. 24  Royal Lyceum Theatre  D. P.
T. P. Besnard, Manager
King Street
Benefit of Mr. Fleming

Richelieu, or The Conspiracy--Lord Edward Bulwer-Lytton

Dance, "Pas Seul"...Miss E. Kendall

The Young Widow--George Herbert Rodwell

Aug. 26  Royal Lyceum Theatre  D. P.
T. P. Besnard, Manager
King Street
Benefit of Mrs. Charles Hill
Aug. 26 (cont.)

Used Up--Dion Boucicault and Charles Mathews

Sir Charles Coldstream...Mrs. Mossop

Dance...Miss E. Kendall
Pianist...Mr. C. W. Hield

Jack Sheppard

Jack Sheppard...Mrs. Charles Hill

Orchestra...Madame Poppenberg, Miss Matilda Poppenberg, and Herr Otto Schiegens.

Aug. 27

Royal Lyceum Theatre
T. P. Besnard, Manager
King Street
Benefit of Mr. C. W. Hield

Romeo and Juliet--William Shakespeare

Romeo...Mr. Hield
Mercutio...Mr. Charles Hill
Tybalt...Mr. Barton Hill
Benvolio...Mr. DeWalden
Friar Lawrence...Mr. Bowes
Peter...Mr. C. W. Hield

Capulet...an Amateur
Paris...Mr. DeWalden
Apothecary...Mr. C. W. Hield
Juliet...Mrs. Mossop
Nurse...Mrs. Kinloch
Lady Capulet...Mrs. Charles Hill

Piano Performance...Mr. C. W. Hield
Dance...Miss E. Kendall

Faint Heart Never Won Fair Lady--James Robinson Planche

Ruy Gomez...Mr. Hield
Marquis de Santa Cruz...Mr. De Walden
Guzman...Mr. James

Duchess de Terranueva...Mrs. Mossop
Duenna...Mrs. Kinlock

Orchestra...Madame Poppenberg, Miss Matilda Poppenberg, and Herr Otto Schiegens.

Aug. 28

Royal Lyceum Theatre
T. P. Besnard, Manager
King Street
Benefit of Mrs. and Miss Kinloch

The Love Chase--James Sheridan Knowles

Constance...Mrs. Mossop

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1850

Aug. 28 (cont.)

Dance, ... Mles. E. and J. Kendall

A Day in Paris—Charles Selby

Aug. 29

Royal Lyceum Theatre
T. P. Besnard, Manager
King Street
Last Night But Two
Benefit of Mles. E. and J. Kendall

Rob Roy—Isaac Pocock

Rob Roy...Mr. Hield
Helen McGregor...Mrs. Mossop

Dance, "Grand National Dance"... Mles. E. and J. Kendall
Dance, "Le Pas de Sylphide"... Mles. E. and J. Kendall
Dance... Miss Sarah Kendall

Love and Charity—Mark Lemon

Sept. 11

Royal Lyceum Theatre
Mr. Manvers, Manager
King Street
Operatic Soirees

Sept. 12

Royal Lyceum Theatre
Mr. Manvers, Manager
King Street
Operatic Soirees

The Postilion of Longjumeau—Adolphe-Charles Adam

Sept. 14

Royal Lyceum Theatre
Mr. Manvers, Manager
King Street
Operatic Soirees
Benefit of Miss Brienti and Mr. Manvers

The Child of the Regiment—Gaetano Donizetti

Sept. 18

Royal Lyceum Theatre
Mr. Manvers, Manager
King Street
Complimentary Benefit to Mr. T. P. Besnard

La Sonnambula—Vincenzo Bellini

Fra Diavolo—Daniel Auber

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1850

Sept. 18 (cont.)

**The Child of the Regiment**—Gaetano Donizetti

Performers...Schultz, Hecht, Schallehn, J. D. Humphreys.
Orchestra...Band of the 71st Highland Light Infantry.

Sept. 30  Panorama  Mechanics' Institute Hall  D. P.

Views of Edinburgh, Scotland.

Oct. 1    Panorama  Mechanics' Institute Hall  D. P.

Views of Edinburgh, Scotland.

Oct. 2    Panorama  Mechanics' Institute Hall  D. P.

Views of Edinburgh, Scotland.

Oct. 3    Panorama  Mechanics' Institute Hall  D. P.

Views of Edinburgh, Scotland.

Oct. 4    Panorama  Mechanics' Institute Hall  D. P.

Views of Edinburgh, Scotland.

Oct. 5    Panorama  Mechanics' Institute Hall  D. P.

Views of Edinburgh, Scotland.

Oct. 7    Panorama  Royal Lyceum Theatre  D. P.

Views of Edinburgh, Scotland.

Oct. 8    Panorama  Royal Lyceum Theatre  D. P.

Views of Edinburgh, Scotland.

Oct. 9    Panorama  Royal Lyceum Theatre  D. P.

Views of Edinburgh, Scotland.
1850

Oct. 10    Panorama  
            Royal Lyceum Theatre  

Views of Edinburgh, Scotland.

Oct. 11    Panorama  
            Royal Lyceum Theatre  

Views of Edinburgh, Scotland.

Oct. 12    Panorama  
            Royal Lyceum Theatre  

Views of Edinburgh, Scotland.

Oct. 14    Panorama  
            Royal Lyceum Theatre  

Views of Edinburgh, Scotland.

Oct. 15    Panorama  
            Royal Lyceum Theatre  

Views of Edinburgh, Scotland.

Oct. 16    Panorama  
            Royal Lyceum Theatre  

Views of Edinburgh, Scotland.

Oct. 17    Panorama  
            Royal Lyceum Theatre  

Views of Edinburgh, Scotland.

Oct. 18    Panorama  
            Royal Lyceum Theatre  

Views of Edinburgh, Scotland.

Oct. 19    Panorama  
            Royal Lyceum Theatre  

Views of Edinburgh, Scotland.

Oct. 21    Amateur Theatre  
            Toronto and Hamilton Amateur Theatrical Societies  
            T. P. Besnard, Manager  
            Royal Lyceum Theatre, King Street  
            Complimentary Benefit to Mr. Charles Hill  

D. P.
1850

Oct. 21 (cont.)

**Wedding Breakfast**--John Maddison Morton

**Jenny Lind at Last**--Angus Bethune Reach

Summary of the 1850 Season:


New Plays: *Barber of Seville; Blue Devils; Cousin Cherry; Hamlet; Ion; Jack Sheppard; Jenny Lind at Last; Love and Charity; Lucia di Lammermoor; Luke the Labourer; The Man Without a Head; A Midsummer Night's Dream; The Momentous Question; The Nervous Man, or The Man of Nerve; The New Footman; Norma; Oh Hush, or The Negro Assurance; Richelieu, or The Conspiracy; The Rose of Caroline, or The Lost Child; Simpson and Co.; A Stage Struck Tiger; The Tempest; Tipperary Legacy; Tom Cringle; Two in the Morning; Wedding Breakfast; The Whistler, or The Fate of the Lily of St. Leonards; and The Wreck Ashore.
1851

Jan. 9  Toronto Amateur Theatrical Society
        T. P. Besnard, Manager
        Royal Lyceum Theatre, King Street
        
        Douglas, or The Noble Shepherd—John Home
        Glenalvon...Mr. S.  ??..Mrs. Charles Hill
        Young Norval...Mr. H. R.  ??..Mrs. Rosalie Hill
        
        The Happy Man—Samuel Lover
        Paddy Murphy...T. P. Besnard
        
        Orchestra...Band of the 71st Highland Light Infantry.

Jan. 24  Toronto and French Canadian Amateur Societies
        T. P. Besnard, Manager
        Royal Lyceum Theatre, King Street
        
        The Loan of a Lover—James Robinson Planche
        ??..Mrs. Charles Hill  ??..Miss Rosalie Hill
        
        La Mansarde des Artistes—Eugene Scribe
        
        An Irish Engagement—Walter Watts
        Orchestra...Band of the 71st Highland Light Infantry.

Jan. 27  Panorama
        Messrs. Lewis and King, Managers
        Royal Lyceum Theatre, King Street
        The Upper Mississippi

Jan. 28  Panorama
        Messrs. Lewis and King, Managers
        Royal Lyceum Theatre, King Street
        The Upper Mississippi

Jan. 29  Panorama
        Messrs. Lewis and King, Managers
        Royal Lyceum Theatre, King Street
        The Upper Mississippi

Jan. 30  Panorama
        Messrs. Lewis and King, Managers
        Royal Lyceum Theatre, King Street
        The Upper Mississippi

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1851

Jan. 31  Panorama
Messrs. Lewis and King, Managers
Royal Lyceum Theatre, King Street
The Upper Mississippi

Feb. 1  Panorama
Messrs. Lewis and King, Managers
Royal Lyceum Theatre, King Street
The Upper Mississippi

Feb. 3  Panorama
Messrs. Lewis and King, Managers
Royal Lyceum Theatre, King Street
The Upper Mississippi

Feb. 4  Panorama
Messrs. Lewis and King, Managers
Royal Lyceum Theatre, King Street
The Upper Mississippi

Feb. 5  Panorama
Messrs. Lewis and King, Managers
Royal Lyceum Theatre, King Street
The Upper Mississippi

Feb. 6  Panorama
Messrs. Lewis and King, Managers
Royal Lyceum Theatre, King Street
The Upper Mississippi

Feb. 7  Panorama
Messrs. Lewis and King, Managers
Royal Lyceum Theatre, King Street
The Upper Mississippi

Feb. 8  Panorama
Messrs. Lewis and King, Managers
Royal Lyceum Theatre, King Street
The Upper Mississippi

Feb. 10 Panorama
Messrs. Lewis and King, Managers
Royal Lyceum Theatre, King Street

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1851

Feb. 10 (cont.)

The Upper Mississippi

Feb. 11

Panorama
Messrs. Lewis and King, Managers
Royal Lyceum Theatre, King Street

The Upper Mississippi

Feb. 12

Panorama
Messrs. Lewis and King, Managers
Royal Lyceum Theatre, King Street

The Upper Mississippi

Feb. 17

Toronto Amateur Theatrical Society
T. P. Besnard, Manager
Royal Lyceum Theatre, King Street

The White Horse of the Peppers--Samuel Lover

Major Hans Mansfeldt...H. R. Gerald Pepper...T. P. Besnard

Bombastès Furioso--W. B. Rhodes

General Bombastes...Mrs. Charles Hill

Orchestra...Band of the 71st Highland Light Infantry.

Feb. 26

Toronto Amateur Theatrical Society
T. P. Besnard, Manager
Royal Lyceum Theatre, King Street

Last Night but One of the Season
Benefit of Mrs. Charles Hill and Miss Rosalie Hill

Time Tries All--John Courtney

Dance, "Grand Pas Seul"...Mrs. Charles Hill

How to Pay the Rent--Tyrone Power

Dance, "Highland Fling"...Mrs. Charles Hill

Poor Pillicoddy

Orchestra...Band of the 71st Highland Light Infantry.

March 4

Toronto Amateur Theatrical Society
T. P. Besnard, Manager
Royal Lyceum Theatre, King Street
March 4 (cont.) Last Performance of this Season
T. P. B.'s Complimentary Benefit

Charles XII, King of Sweden--James R. Planche

Song, "The Poor York 'ouse Boy"...Hoppner Meyer
Dance...Mrs. Charles Hill
Musical Piece, "T. P. B. Quadrilles"...Orchestra

The Happy Man--Samuel Lover

Orchestra...Band of the 71st Highland Light Infantry.
Band Master...Mr. Murdoch

March 6

Panorama
Messrs. Lewis and King, Managers
Royal Lyceum Theatre, King Street

The Lower Mississippi

March 7

Panorama
Messrs. Lewis and King, Managers
Royal Lyceum Theatre, King Street

The Lower Mississippi

March 8

Panorama
Messrs. Lewis and King, Managers
Royal Lyceum Theatre, King Street

The Lower Mississippi

March 10

Panorama
Messrs. Lewis and King, Managers
Royal Lyceum Theatre, King Street

The Lower Mississippi

March 11

Panorama
Messrs. Lewis and King, Managers
Royal Lyceum Theatre, King Street

The Lower Mississippi

March 12

Panorama
Messrs. Lewis and King, Managers
Royal Lyceum Theatre, King Street

The Lower Mississippi
1851

March 13
Panorama
Messrs. Lewis and King, Managers
Royal Lyceum Theatre, King Street
The Lower Mississippi

March 14
Panorama
Messrs. Lewis and King, Managers
Royal Lyceum Theatre, King Street
The Lower Mississippi

March 15
Panorama
Messrs. Lewis and King, Manager
Royal Lyceum Theatre, King Street
The Lower Mississippi

April 21
Royal Lyceum Theatre
T. P. Besnard, Manager
King Street

May 1
Royal Lyceum Theatre
T. P. Besnard, Manager
King Street
First Night of Mr. John Vernon

A New Way to Pay Old Debts--Philip Massinger

Sir Giles Overreach...Mr. Kernon

May 2
Royal Lyceum Theatre
T. P. Besnard, Manager
King Street

The Merchant of Venice--William Shakespeare

Shylock...Mr. Vernon

Sylvester Daggerwood

Sylvester Daggerwood...Mr. Vernon

Box and Cox

Box...Mr. Vernon

Stage Manager...Mr. C. B. Mulholland
Box Office Manager...Mr. John Kibble
1851

May 3
Royal Lyceum Theatre
T. P. Besnard, Manager
King Street

The Lady of Lyons
Claude Melnotte...Mr. John Vernon
Pauline...Miss Rosalie Hill

May 5
Royal Lyceum Theatre
T. P. Besnard, Manager
King Street
Amateur and Professional Performance

The Follies of a Night--James R. Planche

?...Mr. Joseph S. Lee

Sylvester Daggerwood--George Colman, the Younger
Sylvester Daggerwood...Mr. Vernon

Dance...Mrs. Charles Hill

The Irish Tutor, or New Lights--Richard Butler

Doctor O'Toole...T. P. Besnard

May 6
Royal Lyceum Theatre
King Street
Original Nightingale Opera Troupe

Burlesque of the Cowbellogians

Banjo Solo...Mr. W. H. Lehr
Comic Dance, "Away She Went"...Master Floyd and Mr. H. K. Johnson
Dance, "A Plantation Dance"...Mr. H. K. Johnson

Polka Mania--Joachim Hayward Stocqueler

?...Mrs. Charles Hill

May 7
Royal Lyceum Theatre
King Street
Original Nightingale Opera Troupe

Dance, "Louisiana Belle Dance"...Master Floyd
Tyrolean Burlesque...Master T. Baker

Rose of Caroline, or The Lost Child
1851

May 8
Royal Lyceum Theatre
King Street
Original Nightingale Opera Troupe

Life at a Corn Husking

Tyrolean Burlesque...Master T. Baker
Dance, "The Nightingale Ethiopian's Polka"...Master Floyd and William Lehr

Monsieur Tonson--William Thomas Moncrieff

Rose of Caroline

May 9
Royal Lyceum Theatre
King Street
Original Nightingale Opera Troupe
Benefit of Master Floyd

Shaking Quakers

Dance, "Away She Went"...Master Floyd and Mr. H. K. Johnson
Tyrolean Burlesque...Master T. Baker

Perfection--Thomas Haynes Bayly

Oh Hush, or The Virginny Cupids

May 10
Royal Lyceum Theatre
King Street
Original Nightingale Opera Troupe
Benefit of George Kunkel

The Loan of a Lover--James Robinson Planche

Banjo Solo...Mr. Lehr
Tyrolean Burlesque...Master T. Baker

Lucy Long

Fi! Hi! Hi!

Military Drill, or The Recruiting Party

Black Barber

May 12
Royal Lyceum Theatre
T. P. Besnard, Manager
King Street
1851

March 12 (cont.)

Poor Pillicoddy—John Maddison Morton

Pillicoddy...an Amateur                    ?...Mr. Charles Hill
Captain O'Scuttle...C. B.                    ?...Miss Rosalie Hill
Mulholland

Grand Concert

Soloist...Madame Mary Shaw Fogg         Violinist...M. Gustave Krollman
Stage Manager...Mr. C. B. Mulholland

May 13

Royal Lyceum Theatre                    D. P.
T. P. Besnard, Manager
King Street

Delicate Ground, or Paris in 1783—Charles Dance

Grand Concert

Soloist...Madame Mary Shaw Fogg         Violinist...M. Gustave Krollman
Accompaniost...Mr. G. W. Strathy

May 14

Royal Lyceum Theatre                    D. P.
T. P. Besnard, Manager
King Street

Othello, or The Moor of Venice—William Shakespeare

Othello...Mr. Charles Dibdin Pitt       Iago...Mr. C. B. Mulholland
?...Mr. Newton

Grand Concert

Soloist...Madame Mary Shaw Fogg         Violinist...M. Gustave Krollman
Accompaniost...Mr. G. W. Strathy

May 15

Royal Lyceum Theatre                    D. P.
T. P. Besnard, Manager
King Street

The Iron Chest—George Colman, the Younger

Edward Mortimer...Mr. C. D. Pitt

Grand Concert

Soloist...Madame Mary Shaw Fogg         Violinist...M. Gustave Krollman
Accompaniost...Mr. G. W. Strathy
1851

May 16
Royal Lyceum Theatre
T. P. Besnard, Manager
King Street
Last Night of Madame Fogg and Mons. Krollman

The Lady of Lyons--Lord Edward Bulwer-Lytton

Claude Melnotte...Mr. C. D. Pitt
Pauline...Miss Rosalie Hill
Madame Deschapelles...Mr. Charles Hill

Grand Concert

Soloist...Madame Mary Shaw Fogg
Violinist...M. Gustave Krollman
Accompaniest...Mr. G. W. Strathy

May 17
Royal Lyceum Theatre
T. P. Besnard, Manager
King Street

Under the distinguished Patronage of Sir Hew Dalrymple,
B. T., and the Officers of the 71st Highland Light Infantry

Grand Musical Olio

Soloist...Madame Mary Shaw Fogg
Violinist...M. Gustave Krollman
Accompaniest...Mr. G. W. Strathy

Rob Roy--Isaac Pocock

Robert...Master Lyons
Captain Thornton...Mr. Lyons
Francis Osbaldistone...Mr. Stone
Rashleigh Osbaldistone...Mr. Miller
Sir Fred Vernon...Mr. Montford
Corporal Cramp...Mr. Bowles
Mr. Owen...Mr. Newton
Host...Mr. Saunders
Helen McGregor...Mrs. Charles Hill
Diana Vernon...Madame Fogg

Scenery...Mr. Brennan and Associates
Orchestra...Band of the 71st Highland Light Infantry
Chef d'Orchestre...Mons. Krollman

May 19
Royal Lyceum Theatre
T. P. Besnard, Manager
King Street

The Stranger--August Kotzebue
1851

May 19 (cont.)

The Stranger...Mr. C. D. Pitt  Mrs. Haller...Miss Fanny Wallack
Francis...Mr. C. Moorhouse  ?...Mrs. Charles Hill
Peter...Mr. Newton  ?...Miss Rosalie Hill

Doctor Dilworth, or Gastronomy vs. Grammar--John Oxenford

May 20
Royal Lyceum Theatre
T. P. Besnard, Manager
King Street
Benefit and Last Night of Mr. C. D. Pitt

Hamlet--William Shakespeare

Hamlet...Mr. C. D. Pitt  Ophelia...Miss Fanny Wallack
Horatio...Mr. C. H. Moorhouse

May 21
Royal Lyceum Theatre
T. P. Besnard, Manager
King Street
Re-engagement of Mr. C. D. Pitt

Romeo and Juliet--William Shakespeare

Romeo...Mr. C. D. Pitt  Juliet...Miss Fanny Wallack
Mercutio...Mr. C. H. Moorhouse

The Hungarian Post Boy, or The Poor Soldier--John O'Keefe

May 22
Royal Lyceum Theatre
T. P. Besnard, Manager
King Street

Macbeth, King of Scotland--William Shakespeare

Macbeth...Mr. C. D. Pitt  Lady Macbeth...Miss Fanny Wallack

May 23
Royal Lyceum Theatre
T. P. Besnard, Manager
King Street
Benefit of Mr. C. L. Stone

Richard the Third, or The Battle of Bosworth Field--William Shakespeare

Richard...Mr. C. D. Pitt  Queen Elizabeth...Miss Fanny Wallack
Duke of Buckingham...Mr. C. H. Moorhouse

May 24
Royal Lyceum Theatre
T. P. Besnard, Manager
1851

May 24 (cont.)  

King Street  

Benefit and Last Appearance of Miss Fanny Wallack

_Catharine and Petruchio_, or _The Taming of the Shrew_—David Garrick

Petruchio...Mr. C. D. Pitt  

Catharine...Miss Fanny Wallack

_Don Caesar de Bazan_

Don Caesar de Bazan...Miss  

Fanny Wallack  

Don Jose...Mr. C. H. Moorhouse

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May 26  

Royal Lyceum Theatre  

D. P.

T. P. Besnard, Manager  

King Street  

Complimentary Benefit to T. P. Besnard  

under the immediate Patronage of the St. Patrick's Society of Toronto

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May 27  

Royal Lyceum Theatre  

D. P.

T. P. Besnard, Manager  

King Street  

Benefit of Mrs. Charles Hill and Miss Rosalie Hill

_Richelieu_, or _The Conspiracy_—Lord Edward Bulwer-Lytton

Cardinal Richelieu...Mr. C. D.  

Julie de Mortimar...Miss Rosalie  

Pitt  

Hill  

Francois...Mrs. Charles Hill

Dance, "Castinett Dance"...Mrs. Charles Hill  

Pantomic Ballet d'Action...Mrs. Charles Hill

_The Marquis and the Opera Dancer_

---

May 28  

Royal Lyceum Theatre  

D. P.

T. P. Besnard, Manager  

King Street  

Farewell Benefit of Mr. C. D. Pitt

_Werner_, or _The Inheritance_—Lord Byron

Werner...Mr. C. D. Pitt

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May 30  

Royal Lyceum Theatre  

D. P.

T. P. Besnard, Manager  

King Street  

Benefit of Mr. Mulholland

_Rip Van Winkle_, or _The Sleeper of the Katskills_

Rip Van Winkle...Mr. Mulholland

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1851

May 30 (cont.)

**Midi a Quatorze Heures**

?...Miss Rosalie Hill
?...Mr. Mulholland

**The Irish Lion**--John Baldwin Buckstone

Tim Moore...Mr. Mulholland

June 7 Royal Lyceum Theatre
T. P. Besnard, Manager
King Street
Complimentary Benefit to T. P. Besnard

**T'Was I**--John Howard Payne

Delorme...Mr. Lyons
Marcel Margot...Mr. Newton
Mayor...Mr. Montford
Town Clerk...Mr. T. L. McI.

Madame Delorme...Mrs. Charles Hill
Georgette Clairville...Miss Rosalie Hill
Madame Mag...Mrs. Newton

**Love a-la-Mode**--Charles Macklin

Sir Callaghan O'Brallaghan...
T. P. Besnard
Sir Arch Maccaissam...H. R.
Sir Theodore Goodchild...Mr. Lyons

Mordaia Bean...T. L. McI.
Squire Groom...Mr. Newton
Charlotte...Mrs. Charles Hill

Mrs. White--Richard John Raymond

Major Pepper...Mr. Montford
Frank Brown...H. R.
Peter White...Mr. Newton

Widow White...Miss Rosalie Hill
Mrs. White...Mrs. Charles Hill
Kitty Clover...Mrs. Newton

June 9 Royal Lyceum Theatre
T. P. Besnard, Manager
King Street
The Heron Family

**Irish Mesmerism, or His Last Legs**--William Bayle Bernard

O'Callaghan...Miss Matilda Heron

Julia...Miss Fanny Heron

**A Grand Musical Olio**

Why Don't She Marry--Thomas Haynes Bayly

Corporal Max...Miss Matilda Heron
Liset.e...Miss Fanny Natz Tiek...Little Agnes
1851

June 10
Royal Lyceum Theatre
T. P. Besnard, Manager
King Street

Irishman's Fortune--Tyrone Power

Paddy O'Rafferty...Miss Matilda Heron

A Miscellaneous Concert

A Day in Paris--Charles Selby

Wyndham...Miss Matilda Heron

June 11
Royal Lyceum Theatre
T. P. Besnard, Manager
King Street

The Spoilt Child--Isaac Bickerstaffe

A Musical Olio

Irish Corporal, or The Queen's Own

June 12
Royal Lyceum Theatre
T. P. Besnard, Manager
King Street

Luck in a Name--Thomas John Dibdin

Musical Melange

Accompaniest...Mrs. John Heron

The Waterman--Charles Dibdin

June 13
Royal Lyceum Theatre
T. P. Besnard, Manager
King Street

Poor Pillicoddy--John Maddison Morton

A Select Concert

Accompaniest...Mrs. John Heron

The Young Widow--George Herbert Rodwell

June 14
Royal Lyceum Theatre
T. P. Besnard, Manager
King Street

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1851

June 14 (cont.)

**Did You Ever Send Your Wife to the Falls**

A Popular Concert

**The Irish Lion—John Baldwin Buckstone**

June 16

Royal Lyceum Theatre

T. P. Besnard, Manager

King Street

Farewell Benefit and Last Appearance of the Heron Family

**Richard the Third** (Acts IV and V) — William Shakespeare

King Richard...Miss Matilda Heron  Earl of Richmond...Miss Fanny

**The Jolly Cobbler**

The Jolly Cobbler...Little Agnes  Nancy...Miss Fanny

Musical Intermezzo

**The Happy Man—Samuel Lover**

Paddy Murphy...Miss Matilda Koket...Miss Fanny Heron

June 17

Royal Lyceum Theatre

T. P. Besnard, Manager

King Street

First Night of Mr. John Nickinson and Miss Charlotte Nickinson

June 18

Royal Lyceum Theatre

T. P. Besnard, Manager

King Street

First Night of the Re-engagement of the Heron Family

**The School for Tigers, or The Schilling Hop—Mark Lemon**

Mr. Panelo...Mr. J. Nickinson  Traces...Miss V. Nickinson

Captain Kiteflyer...Mr. Newton  Blinkers...Master Newton

Major Stiff...Mr. Montford  Mister Firkins...Mr. Lyons

Alexander Panels...Mrs. Charles  John...Mr. Charles

Hill  No. 48 and 49...Mrs. Lyons

Mary Panels...Miss Rosalie Hill  No. 6 and 44...Mrs. Newton

Tom Crop...Miss C. Nickinson  David...Miss Lyons

A Musical Olio

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1851

June 15 (cont.)  The Married Rake--Charles Selby

Mr. Flighty...Miss Matilda Heron  John...Mr. Montford
Mrs. Trictrac...Miss Fanny  Mrs. Flighty...Mrs. Heron
Susan...Miss Agnes

June 19  Royal Lyceum Theatre  D. P.
T. P. Besnard, Manager
King Street
Last Night of the Season

The Serious Family--Morris Barnett

Captain Murphy Maguire...Miss Matilda Heron  Abinadab Sleek...Mr. John
Matilda Heron  Nickinson
Hon. Mrs. Delmaine...Miss C.  Nickinson

A Musical Melange

The Irish Corporal, or The Queen's Own

Vivian...Miss Matilda Heron

Orchestra...Band of the 71st Highland Light Infantry

June 30  Welch's Grand National Circus  D. P.
Lewis B. Lent, Manager and Director

Equestrian...Mademoiselle Marie  Equestrian...Eaton Stone
Equestrian...Mademoiselle Flora  Clown...Sam Lathrop
Equestrian...Mademoiselle Randolph  Clown...John Grimaldi Wells
Equestrian...Mademoiselle Elouise  General Agent...C. E. Bristol
Equestrian...Thomas Neville  Whittaker
Equestrian...S. P. Stickney  Band Leader...S. V. W. Post

St. George and the Dragon

July 1  Welch's Grand National Circus  D. P.
Lewis B. Lent, Manager and Director

Equestrian...Mademoiselle Marie  Equestrian...Eaton Stone
Equestrian...Mademoiselle Flora  Clown...Sam Lathrop
Equestrian...Mademoiselle Randolph  Clown...John Grimaldi Wells
Equestrian...Mademoiselle Elouise  General Agent...C. E. Bristol
Equestrian...Thomas Neville  Whittaker
Equestrian...S. P. Stickney  Band Leader...S. V. W. Post

St. George and the Dragon
1851

July 2  Welch's Grand National Circus  D. P.
Lewis B. Lent, Manager and Director

Equestrian...Mademoiselle Marie  Equestrian...Eaton Stone
Equestrian...Mademoiselle Flora  Clown...Sam Lathrop
Equestrian...Mademoiselle Randolph  Clown...John Grimaldi Wells
Equestrian...Mademoiselle Eloise  General Agent...C. E. Bristol
Equestrian...Thomas Neville  Equestrian Director...F. W. Whittaker
Equestrian...S. P. Stickney  Band Leader...S. V. W. Post

St. George and the Dragon

July 3  Welch's Grand National Circus  D. P.
Lewis B. Lent, Manager and Director

Equestrian...Mademoiselle Marie  Equestrian...Eaton Stone
Equestrian...Mademoiselle Flora  Clown...Sam Lathrop
Equestrian...Mademoiselle Randolph  Clown...John Grimaldi Wells
Equestrian...Mademoiselle Eloise  General Agent...C. E. Bristol
Equestrian...Thomas Neville  Equestrian Director...F. W. Whittaker
Equestrian...S. P. Stickney  Band Leader...S. V. W. Post

St. George and the Dragon

July 3  Great Oriental Circus  D. P.
June and Co., Owners

Equestrian...Mrs. Cole  Vaulter...Mr. MacFarland
Equestrian...Mademoiselle Caroline Sherwood  Vaulter...Mr. Sweet
Equestrian...Mr. Lipman  Contortionist...Mr. Cole
Equestrian...Mr. C. Sherwood  Gymnast...Mr. Lavater Lee
Equestrian...Mr. W. R. Deer  Clown...Mr. John Gossin

July 4  Great Oriental Circus  D. P.
June and Co., Owners

Equestrian...Mrs. Cole  Vaulter...Mr. MacFarland
Equestrian...Mademoiselle Caroline Sherwood  Vaulter...Mr. Sweet
Equestrian...Mr. Lipman  Contortionist...Mr. Cole
Equestrian...Mr. C. Sherwood  Gymnast...Mr. Lavater Lee
Equestrian...Mr. W. R. Deer  Clown...Mr. John Gossin

July 26  Royal Lyceum Theatre  D. P.
T. P. Besnard, Manager
King Street
Re-opening for Three Nights Only

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1851

July 26 (cont.)  
**Napoleon's Old Guard**

?...Mr. John Nickinson  
?...Miss Charlotte Nickinson

**School for Scandal** (Screen Scene) -- Richard B. Sheridan

Lady Teazle...Kate Horn  
Joseph Surface...Mr. C. W. Couldock

**Laughing Hyena**

July 28  
Royal Lyceum Theatre  
T. P. Besnard, Manager  
King Street

**Delicate Ground**, or **Paris in 1795** -- Charles Dance

A Dramatic Olio

Performer...Mr. C. W. Couldock

**Laughing Hyena**

July 29  
Royal Lyceum Theatre  
T. P. Besnard, Manager  
King Street

**Lady of Munster**, or **The Cork Leg**

Charles Paragen...Mr. C. W.  
Sam...Mr. J. B. Coullock  
Sir Lawrence...Mr. John Nickinson  
Kate O'Brien...Miss Kate Horn

Poem, "Little Jim"...Mr. C. W. Coullock

**School for Scandal** (Screen Scene) -- Richard B. Sheridan

Lady Teazle...Miss Kate Horn  
Joseph Surface...Mr. C. W. Coullock

**Betsey Baker** -- John Maddison Morton

Mr. Cummings...Mr. C. W. Coullock  
Mrs. Mouser...Miss Kate Horn  
Mr. Mouser...Mr. John Nickinson  
Betsey Baker...Miss C. Nickinson

July 31  
Royal Lyceum Theatre  
T. P. Besnard, Manager  
King Street

**All That Glitters Is Not Gold** -- John Maddison Morton and Thomas Morton

Betsey Baker, or **The Little Green Grocer's Shop at the Corner of the Street** -- John Maddison Morton

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1851

July 31 (cont.)

Mr. Cummings...Mr. C. W.  Mrs. Mouser...Miss Kate Horn
Couldock  Betsey Baker...Miss C. Nickinson
Mr. Mouser...Mr. John Nickinson

Aug. 2  Royal Lyceum Theatre  D. P.
  T. P. Besnard, Manager
  King Street
  One Night More

  Napoleon's Old Guard

  All That Glitters Is Not Gold--John Maddison Morton and Thomas Morton
  The Rough Diamond, or Cousin Joe--John Baldwin Buckstone

Aug. 15  Royal Lyceum Theatre  D. P.
  T. P. Besnard, Manager
  King Street
  The Heron Family

  The Serious Family--Morris Barnett

  Captain Maguire...Miss Matilda Heron

              A Musical Concert

              My Precious Betsy--John Maddison Morton

Aug. 16  Royal Lyceum Theatre  D. P.
  T. P. Besnard, Manager
  King Street

  An Alarming Sacrifice--John Baldwin Buckstone

              Miscellaneous Concert

              Irish Mesmerism, or His Last Legs--William Bayle Bernard

Aug. 18  Royal Lyceum Theatre  D. P.
  T. P. Besnard, Manager
  King Street

  Old and Young--John Poole

  The Trumpeter's Daughter--Joseph Stirling Coyne

              A Musical Concert

              The Patlander in China

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1851

Aug. 18
Panorama
Walter H. Payne, Artist and Proprietor
St. Lawrence Hall, King Street
A Voyage to Europe

Aug. 19
Royal Lyceum Theatre
T. P. Besnard, Manager
First Night of Sir William Don, Baronet
Two Gregories--Thomas John Dibdin
Used Up--Dion Boucicault and Charles Mathews

Aug. 20
The Jolly Cobbler

Aug. 21
Royal Lyceum Theatre
T. P. Besnard, Manager
1851

Aug. 21 (cont.) King Street
Benefit and Positively Last Appearance of Sir W. H. Don

The Serious Family--Morris Barnett

Aminadab Sleek...Sir W. H. Don

A Miscellaneous Concert

Spectre Bridegroom--William Thomas Moncrieff

Diggory...Sir W. Don

Aug. 21 Panorama
Walter H. Payne, Artist and Proprietor
St. Lawrence Hall, King Street

A Voyage to Europe

Aug. 22 Royal Lyceum Theatre
T. P. Besnard, Manager
King Street

Complimentary Benefit for the Heron Family

The Jacobite--James Robinson Planche

John Duck...Sir W. H. Don

A Select Concert

Fireman's Address...Miss Matilda Heron

My Precious Betsy--John Maddison Morton

Aug. 22 Panorama
Walter H. Payne, Artist and Proprietor
St. Lawrence Hall, King Street

A Voyage to Europe

Aug. 23 Royal Lyceum Theatre
T. P. Besnard, Manager
King Street

Complimentary Benefit to the Manager, T. P. Besnard

Sweethearts and Wives--James Kenney

A Musical Olio

The Long and Short of It, or Box and Cox--John Maddison Morton

Box...Sir W. H. Don

Cox...Miss Agnes Heron

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1851

Aug. 23

Panorama
Walter H. Payne, Artist and Proprietor
St. Lawrence Hall, King Street

A Voyage to Europe

Aug. 25

Panorama
Walter H. Payne, Artist and Proprietor
St. Lawrence Hall, King Street

A Voyage to Europe

Aug. 26

Panorama
Walter H. Payne, Artist and Proprietor
St. Lawrence Hall, King Street

A Voyage to Europe

Aug. 26

Diorama
Agricultural Show Ground

The History of Lady Jane Grey

Aug. 27

Panorama
Walter H. Payne, Artist and Proprietor
St. Lawrence Hall, King Street

A Voyage to Europe

Aug. 27

Diorama
Agricultural Show Ground

The History of Lady Jane Grey

Aug. 28

Panorama
Walter H. Payne, Artist and Proprietor
St. Lawrence Hall, King Street

A Voyage to Europe

Aug. 29

Panorama
Walter H. Payne, Artist and Proprietor
St. Lawrence Hall, King Street

A Voyage to Europe

Aug. 30

Panorama
Walter H. Payne, Artist and Proprietor
St. Lawrence Hall, King Street

A Voyage to Europe

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1851

Sept. 1  Panorama Mir.
Walter H. Payne, Artist and Proprietor
St. Lawrence Hall, King Street
A Voyage to Europe

Sept. 2  Panorama Mir.
Walter H. Payne, Artist and Proprietor
St. Lawrence Hall, King Street
A Voyage to Europe

Sept. 3  Panorama Mir.
Walter H. Payne, Artist and Proprietor
St. Lawrence Hall, King Street
A Voyage to Europe

Sept. 4  Panorama Mir.
Walter H. Payne, Artist and Proprietor
St. Lawrence Hall, King Street
A Voyage to Europe

Sept. 5  Panorama Mir.
Walter H. Payne, Artist and Proprietor
St. Lawrence Hall, King Street
A Voyage to Europe

Sept. 6  Panorama Mir.
Walter H. Payne, Artist and Proprietor
St. Lawrence Hall, King Street
A Voyage to Europe

Oct. 13 Royal Lyceum Theatre D. P.
T. P. Besnard, Manager
King Street
First Night of the Dean Family

The Omnibus--Isaac Pocock

Pat Rooney...Master Dean
Mr. Ledger...Miss Fanny Dean
Mr. Dobbs...Mr. Jamison
Master Tom Dobbs...Miss Lyon
Fanier's Boy...Mr. Moorhouse

Julia Ledger...Miss Emily Dean
Mrs. Dobbs...Mrs. Dean
Miss Damper...Miss M. Lyon
Miss Jemima Damper...Miss Harrington

Song, "The Ward in Chancery"...Miss Fanny Dean
Song, "Coming through the Rye"...Miss Emily Dean

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Oct. 17 (cont.)

The Railroad Celebration Ball, or Lend Me Five Shillings--
John Maddison Morton

Mr. Golightly...H. R. Captain Spruce...Master Dean
Captain Phobbs...L. Morland...Miss F. Dean
Sam...T. L. McI. Mrs. Captain Phobbs...Miss E. Dean

Oct. 17
Royal Lyceum Theatre D. P.
T. P. Besnard, Manager
King Street
Last Night of the Dean Family

Nov. 4
Royal Lyceum Theatre D. P.
T. P. Besnard, Manager
King Street

Used Up--Dion Boucicault and Charles Mathews

Sir Charles Coldstream...Sir W. H. Don

A Musical Concert

The Omnibus--Isaac Pocock

Pat Rooney...Miss Matilda Heron
Stage Manager...Mr. John Heron

Nov. 5
Royal Lyceum Theatre D. P.
T. P. Besnard, Manager
King Street

A Day in Paris--Charles Selby

Done on Both Sides--Sir William Don

The Irish Lion--John Baldwin Buckstone

Nov. 6
Royal Lyceum Theatre D. P.
T. P. Besnard, Manager
King Street

My Precious Betsy--John Maddison Morton

A Select Concert

An Irishman's Fortune--Tyrone Power
Poor Pillicoddy--John Maddison Morton

Pillicoddy...Sir W. H. Don

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1851

Nov. 7
Royal Lyceum Theatre
D. P.
T. P. Besnard, Manager
King Street
Benefit and Last Appearance of Sir William Don, Bart.

The Serious Family—Morris Barnett

Mr. Charles Torreno...Mr. Newton
Aminadab Sleek...Sir William Don
Captain Murphy Maguire...Miss M. Heron
Frank Vincent...Mr. Clarke

Danvers...Master Newton
Lady Sowerby Creamly...Mrs. Newton
Mrs. Charles Torrens...Mrs. Heron
Mrs. Ormsby Delmaine...Miss Fanny

Musical Melange

The Rough Diamond—John Baldwin Buckstone

Lord Plato...Mr. John Heron
Sir Charles Evergreen...Miss M. Heron
Cousin Joe...Sir William Don

Captain Blenheim...Mr. Newton
Margery...Miss Fanny
Lady Plato...Mrs. Newton

Nov. 8
Royal Lyceum Theatre
D. P.
T. P. Besnard, Manager
King Street

Farewell Night for the Benefit of the Heron Family

An Alarming Sacrifice—John Baldwin Buckstone

Bob Ticket...Sir William Don
Susan Sweetapple...Miss Fanny

A Grand Vocal and Instrumental Concert

The Omnibus—Isaac Pocock

Pat Rooney...Miss M. Heron
Tommy Dobbs...Sir W. Don

Orchestra...Band of the 71st Highland Infantry
Band Director...Mr. Murdoch

Summary of the 1851 Season:

New Performers: Master T. Baker, Edward Beaver, Bowles, Clarke, Cole,
Mrs. Cole, Charles Walter Couldock, Emily Dean, Fanny Dean, Master
Dean, W. R. Deer, Sir William H. Don, Mademoiselle Elouise, Mademoiselle
Flora, Madame Mary Shaw Fogg, Miss Harrington, John Heron, Mrs. John
Heron, Agnes Heron, Fanny Heron, Matilda Heron, Kate Horn, Jamison,
Gustave Krollman, Sam Lathrop, Joseph S. Lee, Lavater Lee, Lipman,

New Plays: An Alarming Sacrifice; All That Glitters Is Not Gold; Betsey Baker, or The Little Green Grocer's Shop at the Corner of the Street; Black Barber; Born to Good Luck, or Irishman's Fortune; Charles XII, King of Sweden; Delicate Ground, or Paris in 1783; Doctor Dilworth, or Gastronomy vs. Grammar; Don Caesar de Bazan; Done on Both Sides; Hi! Hi! Hi!: The Follies of a Night; The Happy Man; Irish Corporal, or The Queen's Own; An Irish Engagement; The Jacobite; The Jolly Cobbler; The Lady of Munster, or The Cork Leg; Laughing Hyena; Life at a Corn Husking; La Mansarde des Artistes; The Marquis and the Opera Dancer; Midi a Quatorze Heures; Military Drill, or The Recruiting Party; Mrs. White; My Precious Betsy; Napoleon's Old Guard; A New Way to Pay Old Debts; The Patlander in China; Poor Pillicoddy; Rip Van Winkle, or The Sleeper of the Katskills; The Rough Diamond, or Cousin Joe; The School for Tigers, or The Schilling Hop; The Serious Family; Shaking Quakers; Sweethearts and Wives; Sylvester Daggerwood; Time Tries All; The Trumpeter's Daughter; The Waterman; and Werner, or The Inheritance.
1852

Jan. 2
Royal Lyceum Theatre
T. P. Besnard, Manager
King Street
First Night of the Winter Season
First Appearance of Miss Kate Hunter

The Captain of the Watch--James Robinson Planche
The Day After the Wedding--Marie-Therese Kemble

Orchestra...Band of the 71st Highland Light Infantry
Band Master...Mr. Murdoch

Jan. 14
Royal Lyceum Theatre
T. P. Besnard, Manager
King Street
Second Night of the Season

Floating Beacon--Edward Fitzball
Cramond Brig--William Henry Murray

Orchestra...Band of the 71st Highland Light Infantry

Jan. 26
Royal Lyceum Theatre
T. P. Besnard, Manager
King Street
Musical Concert

Flutist...Dr. Okah Tubbee

Cramond Brig--William Henry Murray

King James...H. R.
Jock Howison...Mr. Chambers

Jan. 28
Royal Lyceum Theatre
T. P. Besnard, Manager
King Street
Fourth Night of the Season

Douglas, or The Noble Shepherd--John Home

Comic Song...Mr. Chambers

The Gentleman in Black--William Henry Murray

Jan. 30
Royal Lyceum Theatre
T. P. Besnard, Manager
King Street
T. P. B.'s Benefit from the Amateurs of Toronto
1852

Jan. 30 (cont.)  
Rob Roy--Isaac Pocock

Rob Roy...H. R. Mattie...Mrs. Donaldson  
Baillie Nicol Jarvie...Mr. ?...Major Galbraith, 71st  
Chambers Regiment  
?...Mr. McStuart, 71st Regiment ?...Mr. Francis Osbaldiston,  
?...Mr. Landlord, 71st Regiment 71st Regiment

Comic Song...Mr. Chambers
Dance, "Lucy Long"...an Amateur

Feb. 7  
Royal Lyceum Theatre D. P.
T. P. Besnard, Manager
King Street
Benefit of Miss Kate Hunter

Floating Beacon--Edward Fitzball

Jack Junk...Mr. Chambers Mariette...Miss Kate Hunter

Song...Mr. Dixon
Song...Mr. Chambers

The Day After the Wedding--Marie-Therese Kemble

Col. Freelove...an Amateur Lady Elizabeth...Miss Kate Hunter

Feb. 11  
Royal Lyceum Theatre D. P.
T. P. Besnard, Manager
King Street

Naval Engagements--Charles Dance

?...Miss Kate Hunter ?...Miss Phillips

The White Horse of Peppers--Samuel Lover

Major Mansfeldt...H. R. Phelim...Mr. Dixon

Orchestra...Cooksville Brass Band

Feb. 18  
Royal Lyceum Theatre D. P.
T. P. Besnard, Manager
King Street
Grand Amateur Performance

Damon and Pythias--R. L. Shiel

Song, "Poor York House Boy"...Mr. Hoppner Meyer

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1852

Feb. 18 (cont.)
The Gentleman in Black--
William Henry Murray

This House to be Sold (The Property of the Late William Shakespeare)
Enquire Within--Joseph Stirling Coyne

Shakespeare's Ghost...Mr. Joseph S. Lee

Feb. 24
Royal Lyceum Theatre
T. P. Besnard, Manager
King Street
Benefit of Miss Phillips

The Rivals--Richard B. Sheridan

Mrs. Malaprop...Mr. Joseph S. Lee

Piano Duett...Miss Henrietta Ritchey and Mr. Strathy
Fireman's Address...Miss Phillips
Songs...T. P. B. Canadian Minstrels

HURRAH for the Home Manufacture

March 8
Panorama
St. Lawrence Hall, King Street

The Great Industrial Exhibition of 1851

March 9
Panorama
St. Lawrence Hall, King Street

The Great Industrial Exhibition of 1851

March 22
Diorama
William Hunt, Proprietor
Mechanics Institute

The Kaffir War

March 23
Diorama
William Hunt, Proprietor
Mechanics Institute

The Kaffir War

March 24
Diorama
William Hunt, Proprietor
Mechanics Institute

The Kaffir War

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1852

March 25
Diorama
William Hunt, Proprietor
Mechanics Institute

The Kaffir War

March 26
Diorama
William Hunt, Proprietor
Mechanics Institute

The Kaffir War

March 27
Diorama
William Hunt, Proprietor
Mechanics Institute

The Kaffir War

April 12
Royal Lyceum Theatre
T. P. Besnard and John Nickinson, Managers
King Street

The Ladies' Battle--Charles Reade

Grand Allegorical Tableau...Entire Company

The First Night, or A Peep Behind the Scenes--J. M. Maddox

Scenic Artist...Mr. Almy
Treasurer...Mr. Joseph S. Lee

April 13
Royal Lyceum Theatre
T. P. Besnard and John Nickinson, Managers
King Street

An Unwarranted Intrusion, or Who Speaks First?--Charles Dance

Favorite Song...Mr. Hayes

The College Boy

The First Night, or A Peep Behind the Scenes--J. M. Maddox

April 14
Royal Lyceum Theatre
T. P. Besnard and John Nickinson, Managers
King Street

The Ladies' Battle, or Un Duel en Amour--Charles Reade

The Good for Nothing--John Baldwin Buckstone

Nan...Miss C. Nickinson

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1852

April 14 (cont.)
Orchestra...Band of the 71st Highland Light Infantry Regiment

April 15
Royal Lyceum Theatre
T. P. Besnard and John Nickinson, Managers
King Street

Lavater, the Physiognomist—James Robinson Planche

Lavater...Mr. J. Nickinson

Song, "Wanted a Governess"...Mr. Peters

The Good for Nothing—John Baldwin Buckstone

Nan...Miss C. Nickinson

April 16
Royal Lyceum Theatre
T. P. Besnard and John Nickinson, Managers
King Street

Naval Engagements—Charles Dance

Ballad, "Sorrow's Cloud"...Mr. Hayes

Comic Song...Mr. Peters

The College Boy

April 17
Royal Lyceum Theatre
T. P. Besnard and John Nickinson, Managers
King Street

Benefit of Miss Charlotte Nickinson

Under the Patronage of Major L'Estrange and the Officers of the 71st Highland Light Infantry

The Val D'Andorre, or The Conscript's Bride

Dance, "Highland Fling"...Mr. D. Robertson

Comic Song...Mr. Peters

National Allegorical Tableau Vivant...Entire Company

Napoleon's Old Guard

Orchestra...Band of the 71st Highland Light Infantry

April 19
Royal Lyceum Theatre
T. P. Besnard and John Nickinson, Managers
King Street

Angeline le lis, or The Maid of Waterloo—John Thomas Haines

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1852

April 19 (cont.)

**The Good for Nothing**—John Baldwin Buckstone

Nan ... Miss C. Nickinson

**The Rough Diamond, or Cousin Joe**—John Baldwin Buckstone

Cousin Joe ... Mr. J. Nickinson  Margery ... Miss C. Nickinson

April 20 Royal Lyceum Theatre  D. P.
T. P. Besnard and John Nickinson, Managers  
King Street

**The Val D'Andorre, or The Conscript's Bride**

Song ... Mr. Peters

*Bachelor's Buttons*—Edward Stirling

April 21 Royal Lyceum Theatre  D. P.
T. P. Besnard and John Nickinson, Managers  
King Street

**Naval Engagements**—Charles Dance

**Monsieur Jacques, or The Stricken Heart**—Morris Barnett

Monsieur Jacques ... Mr. J. Nickinson

**Cousin Cherry, or The Widow of the Mill**—Henry Spicer

Widow ... Miss Nickinson

April 22 Royal Lyceum Theatre  D. P.
T. P. Besnard and John Nickinson, Managers  
King Street

**Faint Heart Never Won Fair Lady**—James Robinson Planche

Robert Macaire ... Charles Selby

Robert Macaire ... Mr. J. Nickinson  Jack Strop ... Mr. Peters

**The Good for Nothing**—John Baldwin Buckstone

April 24 Royal Lyceum Theatre  D. P.
T. P. Besnard and John Nickinson, Managers  
King Street  
Benefit of Mr. John Nickinson

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1852

April 24 (cont.)

Kate Kearney, or The Fairy of the Lakes--William Collier

Kate Kearney...Miss C. Nickinson

Song...Mr. Peters
Comic Song...Mr. Hayes

The World's Fair, or How Visitors to the Great Exhibition Were Accommodated--William E. Burton

Orchestra...Cooksville Band

April 26 Royal Lyceum Theatre D. P.
T. P. Besnard and John Nickinson, Managers
King Street

The Wonderful Woman, or The Marquis and the Cobbler--Charles Dance

Kate Kearney, or The Fairy of the Lakes--William Collier

April 27 Royal Lyceum Theatre D. P.
T. P. Besnard and John Nickinson, Managers
King Street

Faint Heart Never Won Fair Lady--James Robinson Planche

The Unfinished Gentleman--Charles Selby

Bill Downey...Mr. Peters

Kate Kearney, or The Fairy of the Lakes--William Collier

April 28 Royal Lyceum Theatre D. P.
T. P. Besnard and John Nickinson, Managers
King Street

Cousin Cherry, or The Widow of the Mill--Henry Spicer

First Night, or A Peep Behind the Scenes--J. M. Maddox

Kate Kearney, or The Fairy of the Lakes--William Collier

April 29 Royal Lyceum Theatre D. P.
T. P. Besnard and John Nickinson, Managers
King Street

The Two Bonnycastles, or Highway Robbery--John Maddison Morton

The School for Tigers--Mark Lemon

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1852

April 29 (cont.)

Comic Song...Mr. Peters

Kate Kearney, or The Fairy of the Lakes—William Collier

April 30

Royal Lyceum Theatre
T. P. Besnard and John Nickinson, Managers
King Street

The Wonderful Woman, or The Marquis and the Cobbler—Charles Dance

Bachelor’s Buttons—Edward Stirling

May 1

Royal Lyceum Theatre
T. P. Besnard and John Nickinson, Managers
King Street

Giralda, or The Invisible Husband—John Thomas Haines

Comic Song...Mr. Peters

Kidd’s Boarding House

May 3

Royal Lyceum Theatre
T. P. Besnard and John Nickinson, Managers
King Street

Charles XII, or The Lion of the North—James R. Planche

Giralda, or The Invisible Husband—John Thomas Haines

May 4

Royal Lyceum Theatre
T. P. Besnard and John Nickinson, Managers
King Street

Lavater, the Physiognomist—James R. Planche

Giralda, or The Invisible Husband—John Thomas Haines

May 5

Royal Lyceum Theatre
T. P. Besnard and John Nickinson, Managers
King Street

The Ladies’ Battle, or Un Duel en Amour—Charles Reade

The Good for Nothing—John Baldwin Buckstone

May 6

Royal Lyceum Theatre
T. P. Besnard and John Nickinson, Managers
King Street
Benefit of Mr. T. P. Besnard

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1852

May 6 (cont.)

The Soldier's Daughter, or The London Merchant--Andrew Cherry

The Nervous Man and the Man of Nerve--William Bayle Bernard

Orchestra...Band of the 71st Highland Light Infantry
Band Master...Mr. Murdoch

May 7 Royal Lyceum Theatre
           D. P.
T. P. Besnard and John Nickinson, Managers
King Street

Naval Engagements--Charles Dance

The Omnibus, or A Convenient Disaster--Isaac Pocock

Pat Rooney...Mr. J. Nickinson  Tommy Dobbs...Mr. Peters

May 8 Royal Lyceum Theatre
           D. P.
T. P. Besnard and John Nickinson, Managers
King Street
First Benefit of Miss Virginia Nickinson

All That Glitters is Not Gold, or The Factory Girl's Diary--
John Maddison Morton and Thomas Morton

Stephen Plum...Mr. J. Nickinson  Martha Gibbs...Miss V. Nickinson

School for Tigers--Mark Lemon

?...Miss Kate Hunter

May 10 Royal Lyceum Theatre
           D. P.
T. P. Besnard and John Nickinson, Managers
King Street

Robert Macaire--Charles Selby

An Object of Interest--Joachim Hayward Stocqueler

May 11 Royal Lyceum Theatre
           D. P.
T. P. Besnard and John Nickinson, Managers
King Street
Benefit of Miss Phillips

London Assurance--Dion Boucicault

Grace...Miss Phillips  Lady Gay Spanker...Miss Nickinson
1852

May 12 Royal Lyceum Theatre
T. P. Besnard and John Nickinson, Managers
King Street

The Soldier's Daughter, or The London Merchant

Betsey Baker, or The Little Green Grocer's Shop at the Corner of the Street--John Maddison Morton

May 13 Royal Lyceum Theatre
T. P. Besnard and John Nickinson, Managers
King Street

La Savonette Imperiale, or The Barrack Room--Thomas Haynes Bayly

Comic Song...Mr. Peters

Family Jars, or The Mistaken Fathers--Joseph Lunn

Orchestra...Band of the 71st Highland Light Infantry

May 14 Royal Lyceum Theatre
T. P. Besnard and John Nickinson, Managers
King Street

The Wonderful Woman, or The Marquis and the Cobbler--Charles Dance

The Good for Nothing--John Baldwin Buckstone

May 15 Royal Lyceum Theatre
T. P. Besnard and John Nickinson, Managers
King Street

Benefit of Mr. C. Peters

The Windmill--Thomas Morton, Jr.

The Irish Widow--David Garrick

Widow Brady...Miss C. Nickinson

The Mummy, or The Liquor of Life--William Bayle Bernard

May 17 Royal Lyceum Theatre
T. P. Besnard and John Nickinson, Managers
King Street

Benefit of Mr. W. J. Florence

Delicate Ground, or Paris in 1793--Charles Dance

Comic Song...Mr. Peters

Yankee Pedlar, or Old Times in Virginia

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A HISTORY OF THEATRICAL ACTIVITY IN TORONTO, CANADA: FROM ITS BEGINNINGS TO 1858

Volume II

A Dissertation

Submitted to the Graduate Faculty of the Louisiana State University and Agricultural and Mechanical College in partial fulfillment of the requirements for the degree of Doctor of Philosophy in

The Department of Speech

by

Patrick Bernard Anthony O'Neill
B.A., University of Waterloo, 1967
M.A., University of South Dakota, 1969
August, 1973
1852

May 17 (cont.) Catharine Hayes, or The Swan of Erin

May 19 Royal Lyceum Theatre
T. P. Besnard and John Nickinson, Managers
King Street
Benefit of Miss Charlotte Nickinson
Last Night of the Season

Old Honesty, or The Mason and His Apprentice--John Maddison Morton

Farewell Address...Miss C. Nickinson

The Bould Soger Boy, or Wards in Chancery--Edward Stirling

July 1 P. T. Barnum's Museum and Menagerie
P. T. Barnum, Proprietor
Midget...General Tom Thumb
Lion Tamer...Mr. Pierce
Animals: Elephants, Lions, Burmese Bull, Polar Bear, Tiger, Camel, etc.

July 1 Pentland's Dramatic Equestrian Establishment
Joe Pentland, Manager
Equestrian...Madame Virginia Sherwood
Gymnast...Mr. George Batchelder
Equestrian...Mr. William O. Dale
Actress...Madame Archer
Equestrian...Mr. J. Pentland
Danseuse...Mademoiselle Sherwood
Ring Master...Mr. William R. Deer
Antipodean...Professor McCormick
Costumer...Mrs. Needham
Band Leader...Mr. Henry Smith

July 2 P. T. Barnum's Museum and Menagerie
P. T. Barnum, Proprietor
Midget...General Tom Thumb
Lion Tamer...Mr. Pierce
Animals: Elephants, Lions, Burmese Bull, Polar Bear, Tiger, Camel, etc.

July 2 Pentland's Dramatic Equestrian Establishment
Joe Pentland, Manager
Equestrian...Madame Virginia Sherwood
Gymnast...Mr. George Batchelder
Equestrian...Mr. William O. Dale
Actress...Madame Archer
Equestrian...Mr. J. Pentland
Danseuse...Mademoiselle Sherwood
Ring Master...Mr. William R. Deer
Antipodean...Professor McCormick
Costumer...Mrs. Needham
Band Leader...Mr. Henry Smith

July 14 Panorama
Mr. Craven, Proprietor
St. Lawrence Hall, King Street

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1852

July 14 (cont.) An Ocean Voyage to and from California

Artist...Mr. James Hamilton  Lecturer...Mr. Hamilton
Artist...Mr. George Heilge  Musical Conductor...Mr. Blasius

July 15

Panorama

Mr. Craven, Proprietor
St. Lawrence Hall, King Street

An Ocean Voyage to and from California

Artist...Mr. James Hamilton  Lecturer...Mr. Hamilton
Artist...Mr. George Heilge  Musical Conductor...Mr. Blasius

July 16

Panorama

Mr. Craven, Proprietor
St. Lawrence Hall, King Street

An Ocean Voyage to and from California

Artist...Mr. James Hamilton  Lecturer...Mr. Hamilton
Artist...Mr. George Heilge  Musical Conductor...Mr. Blasius

July 17

Panorama

Mr. Craven, Proprietor
St. Lawrence Hall, King Street

An Ocean Voyage to and from California

Artist...Mr. James Hamilton  Lecturer...Mr. Hamilton
Artist...Mr. George Heilge  Musical Conductor...Mr. Blasius

July 19

Panorama

Mr. Craven, Proprietor
St. Lawrence Hall, King Street

An Ocean Voyage to and from California

Artist...Mr. James Hamilton  Lecturer...Mr. Hamilton
Artist...Mr. George Heilge  Musical Conductor...Mr. Blasius

July 20

Panorama

Mr. Craven, Proprietor
St. Lawrence Hall, King Street

An Ocean Voyage to and from California

Artist...Mr. James Hamilton  Lecturer...Mr. Hamilton
Artist...Mr. George Heilge  Musical Conductor...Mr. Blasius
1852

July 21

Panorama

Mr. Craven, Proprietor
St. Lawrence Hall, King Street

An Ocean Voyage to and from California

Artist...Mr. James Hamilton     Lecturer...Mr. Hamilton
Artist...Mr. George Heilge     Musical Conductor...Mr. Blasius

July 22

Mr. Craven, Proprietor
St. Lawrence Hall, King Street

An Ocean Voyage to and from California

Artist...Mr. James Hamilton     Lecturer...Mr. Hamilton
Artist...Mr. George Heilge     Musical Conductor...Mr. Blasius

July 23

Mr. Craven, Proprietor
St. Lawrence Hall, King Street

An Ocean Voyage to and from California

Artist...Mr. James Hamilton     Lecturer...Mr. Hamilton
Artist...Mr. George Heilge     Musical Conductor...Mr. Blasius

July 24

Mr. Craven, Proprietor
St. Lawrence Hall, King Street

An Ocean Voyage to and from California

Artist...Mr. James Hamilton     Lecturer...Mr. Hamilton
Artist...Mr. George Heilge     Musical Conductor...Mr. Blasius

July 26

Mr. Craven, Proprietor
St. Lawrence Hall, King Street

An Ocean Voyage to and from California

Artist...Mr. James Hamilton     Lecturer...Mr. Hamilton
Artist...Mr. George Heilge     Musical Conductor...Mr. Blasius

July 27

Mr. Craven, Proprietor
St. Lawrence Hall, King Street

An Ocean Voyage to and from California

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1852

July 27 (cont.)

Artist...Mr. James Hamilton  Lecturer...Mr. Hamilton
Artist...Mr. George Heilge  Musical Conductor...Mr. Blasius

July 28

Panorama
Mr. Craven, Proprietor
St. Lawrence Hall, King Street

An Ocean Voyage to and from California

Artist...Mr. James Hamilton  Lecturer...Mr. Hamilton
Artist...Mr. George Heilge  Musical Conductor...Mr. Blasius

July 29

Panorama
Mr. Craven, Proprietor
St. Lawrence Hall, King Street

An Ocean Voyage to and from California

Artist...Mr. James Hamilton  Lecturer...Mr. Hamilton
Artist...Mr. George Heilge  Musical Conductor...Mr. Blasius

July 30

Panorama
Mr. Craven, Proprietor
St. Lawrence Hall, King Street

An Ocean Voyage to and from California

Artist...Mr. James Hamilton  Lecturer...Mr. Hamilton
Artist...Mr. George Heilge  Musical Conductor...Mr. Blasius

July 31

Panorama
Mr. Craven, Proprietor
St. Lawrence Hall, King Street

An Ocean Voyage to and from California

Artist...Mr. James Hamilton  Lecturer...Mr. Hamilton
Artist...Mr. George Heilge  Musical Conductor...Mr. Blasius

Aug. 2

Panorama
Mr. Craven, Proprietor
St. Lawrence Hall, King Street

An Ocean Voyage to and from California

Artist...Mr. James Hamilton  Lecturer...Mr. Hamilton
Artist...Mr. George Heilge  Musical Conductor...Mr. Blasius
1852

Aug. 3 Panorama
Mr. Craven, Proprietor
St. Lawrence Hall, King Street

An Ocean Voyage to and from California
Artist...Mr. James Hamilton Lecturer...Mr. Hamilton
Artist...Mr. George Heilge Musical Conductor...Mr. Blasius

Aug. 4 Panorama
Mr. Craven, Proprietor
Mr. Lawrence Hall, King Street
Positively the Last Night

An Ocean Voyage to and from California
Artist...Mr. James Hamilton Lecturer...Mr. Hamilton
Artist...Mr. George Heilge Musical Conductor...Mr. Blasius

Aug. 10 Panorama
Mr. P. T. Barnum, Proprietor
St. Lawrence Hall, King Street

The World's Fair
Artist...Signor DeLamane Lecturer...Mr. D. Eldon Hall

Aug. 11 Panorama
Mr. P. T. Barnum, Proprietor
St. Lawrence Hall, King Street

The World's Fair
Artist...Signor DeLamane Lecturer...Mr. D. Eldon Hall

Aug. 12 Panorama
Mr. P. T. Barnum, Proprietor
St. Lawrence Hall, King Street

The World's Fair
Artist...Signor DeLamane Lecturer...Mr. D. Eldon Hall

Aug. 13 Panorama
Mr. P. T. Barnum, Proprietor
St. Lawrence Hall, King Street

The World's Fair
Artist...Signor DeLamane Lecturer...Mr. D. Eldon Hall

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1852

Aug. 14
Panorama
Mr. P. T. Barnum, Proprietor
St. Lawrence Hall, King Street

The World's Fair
Artist...Signor DeLamane
Lecturer...Mr. D. Eldon Hall

Aug. 16
Panorama
Mr. P. T. Barnum, Proprietor
St. Lawrence Hall, King Street

The World's Fair
Artist...Signor DeLamane
Lecturer...Mr. D. Eldon Hall

Aug. 17
Panorama
Mr. P. T. Barnum, Proprietor
St. Lawrence Hall, King Street

The World's Fair
Artist...Signor DeLamane
Lecturer...Mr. D. Eldon Hall

Aug. 18
Panorama
Mr. P. T. Barnum, Proprietor
St. Lawrence Hall, King Street

The World's Fair
Artist...Signor DeLamane
Lecturer...Mr. D. Eldon Hall

Aug. 19
Panorama
Mr. P. T. Barnum, Proprietor
St. Lawrence Hall, King Street

The World's Fair
Artist...Signor DeLamane
Lecturer...Mr. D. Eldon Hall

Aug. 20
Panorama
Mr. P. T. Barnum, Proprietor
St. Lawrence Hall, King Street

The World's Fair
Artist...Signor DeLamane
Lecturer...Mr. D. Eldon Hall

Aug. 21
Panorama
Mr. P. T. Barnum, Proprietor
St. Lawrence Hall, King Street

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Aug. 23
  Panorama
  Mr. P. T. Barnum, Proprietor
  St. Lawrence Hall, King Street
  Positively the Last Week
  The World's Fair
  Artist...Signor DeLamane  Lecturer...Mr. D. Eldon Hall

Aug. 24
  Panorama
  Mr. P. T. Barnum, Proprietor
  St. Lawrence Hall, King Street
  The World's Fair
  Artist...Signor DeLamane  Lecturer...Mr. D. Eldon Hall

Aug. 25
  Panorama
  Mr. P. T. Barnum, Proprietor
  St. Lawrence Hall, King Street
  The World's Fair
  Artist...Signor DeLamane  Lecturer...Mr. D. Eldon Hall

Aug. 26
  Panorama
  Mr. P. T. Barnum, Proprietor
  St. Lawrence Hall, King Street
  The World's Fair
  Artist...Signor DeLamane  Lecturer...Mr. D. Eldon Hall

Aug. 27
  Panorama
  Mr. P. T. Barnum, Proprietor
  St. Lawrence Hall, King Street
  The World's Fair
  Artist...Signor DeLamane  Lecturer...Mr. D. Eldon Hall

Aug. 28
  Panorama
  Mr. P. T. Barnum, Proprietor
  St. Lawrence Hall, King Street
  The World's Fair
  Artist...Signor DeLamane  Lecturer...Mr. D. Eldon Hall

Sept. 21
  Panorama
  Royal Lyceum Theatre, King Street
1852

Sept. 21 (cont.) The Crystal Palace

Sept. 22 Panorama
Royal Lyceum Theatre, King Street
The Crystal Palace

Sept. 23 Panorama
Royal Lyceum Theatre, King Street
The Crystal Palace

Sept. 24 Panorama
Royal Lyceum Theatre, King Street
The Crystal Palace

Sept. 25 Panorama
Royal Lyceum Theatre, King Street
The Crystal Palace

Nov. 19 Toronto Amateur Dramatic Association
Mr. John Vernon, Manager
Royal Lyceum Theatre, King Street
First Night of the Season

The Robber's Wife--Isaac Pocock

Mark Redland...Mr. H. R. Larry O'Gig...Mr. D.
Briasly...Mr. L. Sawney McFile...Mr. W. G.
Penfuddle...Mr. A. B. Rose Redland...Mrs. L.

Musical Interlude

Performers...The Congo Minstrels

The Man About Town--William Bayle Bernard

Dec. 3 Toronto Amateur Dramatic Association
Mr. John Vernon, Manager
Royal Lyceum Theatre, King Street

Massaroni, or The Brigand Chief--James Robinson Planche

The Unstable Actor

The Man About Town--William Bayle Bernard

Dec. 13 Toronto Amateur Dramatic Association
Mr. John Vernon, Manager
Royal Lyceum Theatre, King Street
1852

Dec. 13 (cont.) Macbeth Travestie
Musical Interlude

Performers...The Congo Minstrels

Lottery Ticket--Samuel Beazley, Jr.

Dec. 20 Toronto Amateur Dramatic Association
Mr. John Vernon, Manager
Royal Lyceum Theatre, King Street
Fourth Night

The Two Drovers

Box and Cox--John Maddison Morton

Dead Shot--John Baldwin Buckstone

Summary of the 1852 Season:

New Performers: Madame Archer, George Batchelder, Chambers, Mrs. Donaldson, William J. Florence, Major Galbraith, Hayes, Kate Hunter, Landlord, Professor McCormick, McStuart, Francis Osbaldistone, Joe Pentland, Charles Peters, Pierce, Miss Henrietta, Ritchey, D. Robertson, Madame Virginia Sherwood, Henry Smith, General Tom Thumb, Dr. Okah Tubbee.

New Plays: Angeline le lis, or The Maid of Waterloo; Bachelor's Buttons;

The Bould Soger Boy, or Wards in Chancery; The Brigand Chief, or Massaroni; The Captain of the Watch; Catharine Hayes, or The Swan of Erin; The College Boy; Dominique the Deserter, or The Man in Black;

The Dunstable Actor; Family Jars, or The Mistaken Fathers; The First Night, or A Peep Behind the Scenes; Floating Beacon; Giralda, or The Invisible Husband; The Good for Nothing; Hurrah for the Home Manufacture;

The Irish Widow; Kate Kearney, or The Fairy of the Lakes; Kidd's Boarding House; The Ladies Battle; Lavater, the Physiognomist; Lottery Ticket; Macbeth Travestie; The Man About Town; Monsieur Jacques, or
1852

Summary of the 1852 Season: (cont.)

New Plays: (cont.) The Stricken Heart; Naval Engagements; Old Honesty, or The Mason and His Apprentice; Robert Macaire; This House to be Sold (The Property of the Late William Shakespeare) Enquire Within; The Two Bonnycastles, or Highway Robbery; The Two Drovers; Val D'Andorre, or The Conscript's Bride; The Wonderful Woman, or The Marquis and the Cobbler; The World's Fair, or How Visitors to the Great Exhibition Were Accommodated; and Yankee Pedlar, or Old Times in Virginia.
1853

Jan. 7  Toronto Amateur Dramatic Association  D. P.
       Mr. John Vernon, Manager
       Royal Lyceum Theatre, King Street
       Fifth Fashionable Night

       The Wreck Ashore--John Baldwin Buckstone

       Musical Interlude...The Congo Minstrels

       The Secret--William Barrymore

Jan. 14  Toronto Amateur Dramatic Association  D. P.
       Mr. John Vernon, Manager
       Royal Lyceum Theatre, King Street

       Caught in His Own Trap--Mrs. Alfred Phillips

       Dance, "Fancy Hornpipe"...Mr. Robertson

       Massaroni, or The Brigand Chief--James Robinson Planche

Jan. 21  Toronto Amateur Dramatic Association  D. P.
       Mr. John Vernon, Manager
       Royal Lyceum Theatre, King Street

       Macbeth Travestie

       Fancy Dance...Mr. Robertson

       Visit to the Gold Diggings

Jan. 28  Toronto Amateur Dramatic Association  D. P.
       Mr. John Vernon, Manager
       Royal Lyceum Theatre, King Street
       Eighth and Last Night

       An Uncle Too Many--James Thompson

       Stage Mad

       Grand Opera Hornpipe...Mr. Robertson

       The Secret--William Barrymore

       Orchestra Leader...Mr. Maule

Feb. 8   Toronto Amateur Dramatic Association  D. P.
       Mr. John Vernon, Manager
       Royal Lyceum Theatre
       Complimentary Benefit to Mrs. and Miss Lyons

       Charles XII--James Robinson Planche
1853

Feb. 8 (cont.)

National Anthem...The Entire Company
Dance, "Highland Fling"...A Gentleman Amateur
Aria, "La Sonambula"...Orchestra

An Uncle Too Many--James Thompson

Orchestra Leader...Mr. Maule

March 28
Royal Lyceum Theatre
John Nickinson, Manager
King Street
First Night of the Season

The Rough Diamond, or Cousin Joe--John Baldwin Buckstone

Cousin Joe...Mr. J. Nickinson
Marjory...Miss C. Nickinson

Dance, "Tambourg Jig"
Fancy Dance
Comic Dance

Wanted, 1000 Spirited Young Milliners--Joseph Stirling Coyne

March 30
Royal Lyceum Theatre
John Nickinson, Manager
King Street
Third Night of the Season

Faint Heart Never Won Fair Lady--James Robinson Planche

Fancy Dance...Misses M. A. and Julia Cook

State Secrets--A. Snodgrass

March 31
Royal Lyceum Theatre
John Nickinson, Manager
King Street

The Serious Family--Morris Barnett

Dance, "Sailor's Double Hornpipe"...Misses M. A. and Julia Cook

State Secrets--A. Snodgrass

April 1
Royal Lyceum Theatre
John Nickinson, Manager
King Street

His Last Legs--William Bayle Bernard

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1853

April 1 (cont.)

Dance, "Comic Polka"...Miss M. A. and Miss Julia Cook
Medley Dance...Miss M. A. Cook

The Good for Nothing--John Baldwin Buckstone

April 2
Royal Lyceum Theatre
John Nicholson, Manager
King Street

Lady of Lyons, or Love and Pride--Lord Edward Bulwer-Lytton

Dance, "Pas de Deux"...Miss M. A. and Miss Julia Cook

The Good for Nothing--John Baldwin Buckstone

April 4
Royal Lyceum Theatre
John Nicholson, Manager
King Street

The Serious Family, or A Good Day's Shooting--Morris Barnett

Fancy Dancing...Miss M. A. and Julia Cook

Le Gamin de Paris--Edward Stirling

April 5
Royal Lyceum Theatre
John Nicholson, Manager
King Street

Naval Engagements--Charles Dance

Dance, "Sailor's Double Hornpipe"...Misses M. A. and Julia Cook
Medley Dance...Miss M. A. Cook

Who Will Lend Me Five Shillings

April 6
Royal Lyceum Theatre
John Nicholson, Manager
King Street

Love a La Mode--Charles Macklin

Sir Callaghan...Mr. Nickinson
Sir Arch MacSarcasm...H. R.

Dance, "Fox Hunter's Jig"...Misses M. A. and J. Cook
Fancy Dance...Miss M. A. Cook

Le Gamin de Paris, or The Young Scamp--Edward Stirling

Orchestra...Mr. Maul's Band

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1853

April 7 Royal Lyceum Theatre
John Nickinson, Manager
King Street

Faint Heart Never Won Fair Lady--James Robinson Planche
Dance, "Pas de Deux"...Misses M. A. and Julia Cook

Paul Pry, or I Hope I Don't Intrude--John Poole

April 8 Royal Lyceum Theatre
John Nickinson, Manager
King Street

Lady of Lyons, or Love and Pride--Lord Edward Bulwer-Lytton
Fancy Dance...Misses M. A. and Julia Cook

The Omnibus, or A Convenient Distance--Isaac Pocock

April 9 Royal Lyceum Theatre
John Nickinson, Manager
King Street

A New Canadian Farce by A Canadian Author

Miriam, the Gypsy, or The Daughter of the Stars--Charles William Shirley Brooks
Dance, "Pas de Deux"...Misses M. A. and Julia Cook
National Medley Dance...Miss M. A. Cook

Fiddle, Faddle, and Foozle--G. Simcoe Lee

Captain Fiddle...Mr. Massey
Mr. Faddle...Mr. Peters
Fred Foozle...Mr. G. Simcoe Lee

Fanny Fussy...Miss Virginia Nickinson
Mrs. Fixington...Miss Phillips

April 12 Royal Lyceum Theatre
John Nickinson, Manager
King Street

Unwarrantable Intrusion, or Who Speaks First--Charles Dance

Captain Charles...Mr. Nickinson
Mr. Militant...Mr. G. S. Lee
Potter...Mr. Petrie

Mrs. Militant...Mrs. Sylvester
Smart...Miss C. Nickinson

Dance, "Pas de Deux"...Misses M. A. and J. Cook
Corde Elastique...Herr John Cline

The Omnibus, or A Convenient Distance--Isaac Pocock

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1853

April 12 (cont.)

Pat Rooney...Mr. Nickinson
Tom Dobbs...Mr. C. Peters
Ledger...Mr. Petrie
Old Dobbs...Mr. Massey
Farrier's Boy...Mr. Bambrick

July...Miss V. Nickinson
Mrs. Dobbs...Mrs. Sylvester
Mrs. Damper...Miss Phillips
Miss Jemima Damper...Miss Cook
Miss Ward...Miss J. Cook

April 13
Royal Lyceum Theatre
John Nickinson, Manager
King Street

The Serious Family--Morris Barnett

Dance, "Double Hornpipe"...Misses M. A. and Julia Cook
"Carnival of Venice"...Herr John Cline

State Secrets, or Cavalier's and Roundheads--A. Snodgrass

April 15
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Catharine and Petruchio--David Garrick

Comic Polka...Misses M. A. and Julia Cook
"Hungarian Woodcutter"...Herr John Cline

Who Will Lend Me Five Shillings

April 15
Dramatic Reading
Mr. J. W. Taverner, Reader
Mechanic's Institute

Hamlet--William Shakespeare

Henry V--William Shakespeare

April 16
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Old Honesty--John Maddison Morton

Dance...Misses Cook
Tightrope Act, "Sailor in a Storm"...Herr John Cline

An Object of Interest--Joachim Hayward Stocqueler

April 18
Royal Lyceum Theatre
John Nickinson, Manager

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1853

April 18 (cont.)

King Street

Benefit of Miss C. Nickinson

The Lady of Lyons, or Love and Pride—Lord Edward Bulwer-Lytton

Dance, "Pas de Deux"...Misses M. A. and Julia Cook

Robert Macaire (Act I)—Charles Selby

April 19

Royal Lyceum Theatre

John Nickinson, Manager

King Street

D. P.

Paul Pry, or I Hope I Don't Intrude—John Poole

Dance, "Pas de Deux"...Misses M. A. and Julia Cook

Dance, "Pas Seul"...Miss M. A. Cook

How to Pay the Rent—Tyrone Power

April 20

Royal Lyceum Theatre

John Nickinson, Manager

King Street

D. P.

Catharine and Petruchio—David Garrick

Dance, "Comic Polka"...Misses M. A. and Julia Cook

Dance, "Pas Seul"...Miss M. A. Cook

Robert Macaire, or The Two Murderers—Charles Selby

April 21

Royal Lyceum Theatre

John Nickinson, Manager

King Street

D. P.

Faint Heart Never Won Fair Lady—James Robinson Planche

Dance, "Pas de Deux"...Misses M. A. and Julia Cook

Monsieur Jacques—Morris Barnett

Dance, "Pas Seul"...Miss M. A. Cook

The Laughing Hyena

April 22

Royal Lyceum Theatre

John Nickinson, Manager

King Street

D. P.

The Rough Diamond—John Baldwin Buckstone

Dance, "Pas de Deux"...Misses M. A. and Julia Cook

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1853

April 22 (cont.)

**School For Scandal** (Screen Scene)--Richard Brinsley Sheridan

Dance, "Pas Seul"...Miss M. A. Cook

M*arried and Settled*, or Mr. and Mrs. Box and Mr. and Mrs. Cox--Joseph Stirling Coyne

April 23
Royal Lyceum Theatre
John Nickinson, Manager
King Street

**St. Cupid, or Dorothy's Fortune**--Douglas William Jerrold

Scotch Dance...Misses M. A. and Julia Cook

M*arried and Settled*, or Mr. and Mrs. Box and Mr. and Mrs. Cox--Joseph Stirling Coyne

April 25
Royal Lyceum Theatre
John Nickinson, Manager
King Street

**Chaos is Come Again, or The Race Ball**--John Maddison Morton

Dance, "Pas de Deux"...Misses M. A. and Julia Cook

**St. Cupid, or Dorothy's Fortune**--Douglas William Jerrold

April 27
Royal Lyceum Theatre
John Nickinson, Manager
King Street

**The Soldier's Daughter, or The London Merchant**--Andrew Cherry

Dance, "Double Hornpipe"...Misses M. A. and Julia Cook

**His Last Legs, or Animal Magnetism Extraordinary**--William Bayle Bernard

April 28
Royal Lyceum Theatre
John Nickinson, Manager
King Street

**St. Cupid, or Dorothy's Fortune**--Douglas William Jerrold

Dance, "Pas de Deux"...Misses M. A. and Julia Cook

**Kill or Cure, or A Trip to the Races**--Charles Dance

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1853

April 29  Royal Lyceum Theatre  D. P.
John Nickinson, Manager
King Street
Benefit of Mrs. Sylvester

The Stranger, or Misanthropy and Revenge—August Kotzebue
Fancy Dance...Misses M. A. and Julia Cook
Hungarian Burlesque Song...Mr. C. Peters

Born to Good Luck, or An Irishman’s Fortune—Tyrone Power

April 30  Royal Lyceum Theatre  D. P.
John Nickinson, Manager
King Street

The Honey Moon—John Tobin
Fancy Dance...Misses M. A. and Julia Cook

Born to Good Luck, or An Irishman’s Fortune—Tyrone Power

May 2  Royal Lyceum Theatre  D. P.
John Nickinson, Manager
King Street
Benefit of Mr. Nickinson

London Assurance—Dion Boucicault
Comic Chinese Dance...Misses M. A. and Julia Cook
Comic Burlesque Hungarian Song...Mr. C. Peters

A Phenomenon in a Smock Frock—William Bough

May 3  Royal Lyceum Theatre  D. P.
John Nickinson, Manager
King Street

The Lady of Lyons, or Pride and Love—Lord Edward Bulwer-Lytton
Dance, "Pas de Deux"...Misses M. A. and Julia Cook

Born to Good Luck, or An Irishman’s Fortune—Tyrone Power

May 4  Royal Lyceum Theatre  D. P.
John Nickinson, Manager
King Street

A Morning Call—Charles Dance
Fancy Dance...Misses M. A. and Julia Cook
1853

May 4 (cont.)  

Monsieur Jacques--Morris Barnett
Dance...Misses Cook

A Phenomenon in a Smock Frock--William Bough

May 5  
Royal Lyceum Theatre  
John Nickinson, Manager  
King Street  

The Windmill--Thomas Morton, Jr.
Sampson Low...Mr. Peters  
Marion Low...Miss C. Nickinson
Dance, "Pas de Deux"...Misses M. A. and Julia Cook

Kill or Cure, or A Trip to the Races--Charles Dance

Chaos is Come Again--John Maddison Morton

May 6  
Royal Lyceum Theatre  
John Nickinson, Manager  
King Street  

Money--Lord Edward Bulwer-Lytton
Mr. Graves...Mr. J. Nickinson
Dance, "Pas de Deux"...Misses M. A. and Julia Cook

A Phenomenon in a Smock Frock--William Bough
John Buttercup...Mr. Peters

May 7  
Royal Lyceum Theatre  
John Nickinson, Manager  
King Street  

A Morning Call--Charles Dance
Fancy Dance...Misses M. A. and Julia Cook

The White Horse of the Pepper--Samuel Lover

May 9  
Royal Lyceum Theatre  
John Nickinson, Manager  
King Street  
First Night of Mlle. Marie Duret

The Stranger--August Kotzebue
Mrs. Haller...Mlle. Marie Duret

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1853

May 9 (cont.)

Dance, "Pas de Deux"...Misses M. A. and Julia Cook

The Four Sisters--William Bayle Bernard

Dick...Mlle. Duret Eugenia...Mlle. Duret

May 10 Royal Lyceum Theatre D. P.
John Nicholson, Manager
King Street

The Lady of Lyons, or Love and Pride--Lord Edward Bulwer-Lytton

Dance, "Pas de Deux"...Misses M. A. and Julia Cook

Winning a Husband, or Seven's the Main--George Macfarren

May 11 Royal Lyceum Theatre D. P.
John Nicholson, Manager
King Street

London Assurance--Dion Boucicault

Meddle...Mr. A. B.

Dance, "Pas de Deux"...Misses M. A. and Julia Cook

A Duel in the Dark--Joseph Stirling Coyne

May 12 Royal Lyceum Theatre D. P.
John Nicholson, Manager
King Street

The Honey Moon--John Tobin

Duke Aronzo...Mr. G. S. Lee Juliana...Mlle. Duret
Rolando...Mr. Massey

Dance, "Pas de Deux"...Misses M. A. and Julia Cook

The Married Rake--Charles Selby

Coronet Fitzherbert Fitzhenry... Susan Twist...Miss V. Nicholson
Mlle. Duret

May 13 Royal Lyceum Theatre D. P.
John Nicholson, Manager
King Street

Last Night of the Celebrated Actress Mlle. Marie Duret

The Soldier's Daughter, or The London Merchant--Andrew Cherry
1853

May 13 (cont.)

Dance, "Double Hornpipe"...Misses M. A. and Julia Cook

**The Captain's Not Amiss**
Captain Daring...Mr. Lee
Stock...Mr. Peters
Emily...Mlle. Duret
Fanny...Miss V. Nickinson

May 14
Royal Lyceum Theatre
John Nickinson, Manager
King Street
Positively the Last Night of Mlle. Marie Duret

**The Marquise de Richville**
Fancy Dance...Misses M. A. and Julia Cook

**The Queen of the Abruzzi**
May 16
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Money--Lord Edward Bulwer-Lytton

Dance, "Pas de Deux"...Misses M. A. and Julia Cook

**The Good for Nothing--John Baldwin Buckstone**
Nan...Miss C. Nickinson

May 17
Royal Lyceum Theatre
John Nickinson, Manager
King Street

**She Stoops to Conquer--Oliver Goldsmith**
Hastings...Mr. Massey
Mrs. Hardcastle...Mrs. Sylvester
Young Marlow...Mr. G. Simcoe Lee

Grand Fancy Dance...Misses M. A. and Julia Cook

**The Omnibus, or A Convenient Distance--Isaac Pocock**
May 18
Royal Lyceum Theatre
John Nickinson, Manager
King Street

**Lavater the Physiognomist, or Not a Bad Judge--James Robinson Planche**
1853

May 18 (cont.)

Lavater...Mr. J. Nickinson Louise...Miss C. Nickinson
Betman...Mr. Peters

Tambour Major's Jig...Misses M. A. and Julia Cook

The Village Lawyer, or Sheep vs. Cloth--William Macready

Scout...Mr. J. Nickinson Mrs. Scout...Mrs. Sylvester
Snarl...Mr. Massey Kate...Miss V. Nickinson
Sheepface...Mr. Peters

May 19

Royal Lyceum Theatre
John Nickinson, Manager
King Street

D. P.

Money--Lord Edward Bulwer-Lytton

Dance, "Pas de Deux"...Misses M. A. and Julia Cook

The Phenomenon in the Smock Frock--William Bough

May 19

Panorama

Mr. Pratt, Proprietor
St. Lawrence Hall, King Street

N. A.

Panorama of Eden

May 20

Royal Lyceum Theatre
John Nickinson, Manager
King Street

Benefit of Miss Virginia Nickinson

D. P.

A Bold Stroke for a Husband--Mrs. H. Cowley

Dance, "Pas de Deux"...Misses M. A. and Julia Cook

A Loan of a Lover--James Robinson Planche

May 20

Panorama

Mr. Pratt, Proprietor
St. Lawrence Hall, King Street

N. A.

Panorama of Eden

May 21

Royal Lyceum Theatre
John Nickinson, Manager
King Street

D. P.

Napoleon's Old Guard--Dion Boucicault
1853

May 21 (cont.)

Dance, "Pas Seul"...Miss M. A. Cook

A Morning Call--Charles Dance

An Object of Interest--Joachim Hayward Stocqueeler

Barney O'Dwyer...Mr. J. Nickinson Fanny Gribbles...Miss C. Nickinson

May 21

Panorama
Mr. Pratt, Proprietor
St. Lawrence Hall, King Street

Panorama of Eden

May 23

Royal Lyceum Theatre
John Nickinson, Manager
King Street

A New Way to Pay Old Debts--Philip Massinger

Dance, "Pas Seul"...Miss M. A. Cook

A Loan of a Lover--James Robinson Planche

May 23

Panorama
Mr. Pratt, Proprietor
St. Lawrence Hall, King Street

Panorama of Eden

May 24

Royal Lyceum Theatre
John Nickinson, Manager
King Street

The Old English Gentleman, or The Birth Day--Tom Taylor

Squire...Mr. J. Nickinson Fanny Markham...Miss C. Nickinson

Dance, "Pas Seul"...Miss M. A. Cook

A Phenomenon in a Smock Frock--William Bough

May 24

Panorama
Mr. Pratt, Proprietor
St. Lawrence Hall, King Street

Panorama of Eden

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1853

May 25

Panorama
Mr. Pratt, Proprietor
St. Lawrence Hall, King Street

Panorama of Eden

May 26

Royal Lyceum Theatre
John Nickinson, Manager
King Street

The Old English Gentleman, or The Birth Day--Tom Taylor
Squire Broadlands...Mr. J. Horace Selwood...Mr. G. S. Lee Nickinson

Dance, "Pas Seul"...Miss M. A. Cook

How to Pay the Rent--Tyrone Power
Morgan Rattler...Mr. J. Nickinson

May 27

Royal Lyceum Theatre
John Nickinson, Manager
King Street
Benefit of Mr. Massey

Love's Sacrifice, or The Rival Merchants--George William Lovell
Dance, "Pas Seul"...Miss M. A. Cook

The Waterman--Charles Dibdin

May 28

Royal Lyceum Theatre
John Nickinson, Manager
King Street

A Loan of a Lover--James Robinson Planche
Dance...Miss M. A. Cook

Faint Heart Never Won Fair Lady--James Robinson Planche
Dance, "Pas de Deux"...Misses M. A. and Julia Cook

A Phenomenon in a Smock Frock--William Bough

May 30

Royal Lyceum Theatre
John Nickinson, Manager
King Street

Uncle Tom's Cabin--Mark Lemon and Tom Taylor

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1853
May 30 (cont.)
Chloe...Miss Talbot
May 30
Hipodrome and Menagerie
James M. June and Co., Proprietor
Animal Trainer...Mr. Langworthy
May 31
Royal Lyceum Theatre
John Nickinson, Manager
King Street
Uncle Tom's Cabin, or Slave Life--Mark Lemon and Tom Taylor
Chloe...Miss Talbot
Fancy Dance...Misses Cook
A Phenomenon in a Smock Frock--William Bough
May 31
Hipodrome and Menagerie
James M. June and Co., Proprietor
Animal Trainer...Mr. Langworthy
June 1
Royal Lyceum Theatre
John Nickinson, Manager
King Street
Uncle Tom's Cabin, or Slave Life--Mark Lemon and Tom Taylor
Fancy Dance...Misses M. A. and Julia Cook
June 2
Royal Lyceum Theatre
John Nickinson, Manager
King Street
Uncle Tom's Cabin, or Slave Life--Mark Lemon and Tom Taylor
June 3
Royal Lyceum Theatre
John Nickinson, Manager
King Street
Uncle Tom's Cabin, or Slave Life--Mark Lemon and Tom Taylor
June 4
Royal Lyceum Theatre
John Nickinson, Manager
King Street
Uncle Tom's Cabin, or Slave Life--Mark Lemon and Tom Taylor

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1853

June 6  Royal Lyceum Theatre  D. P.
John Nickinson, Manager
King Street

Uncle Tom's Cabin, or Slave Life--Mark Lemon and Tom Taylor

June 7  Royal Lyceum Theatre  D. P.
John Nickinson, Manager
King Street

Uncle Tom's Cabin, or Slave Life--Mark Lemon and Tom Taylor

June 8  Royal Lyceum Theatre  D. P.
John Nickinson, Manager
King Street

Uncle Tom's Cabin, or Slave Life--Mark Lemon and Tom Taylor

George...Mr. G. Simcoe Lee  Cassy...Mrs. Sylvester

June 9  Royal Lyceum Theatre  D. P.
John Nickinson, Manager
King Street
Benefit of Mr. G. Simcoe Lee

A Cure For the Heartache--Thomas Morton

Dance, "Highland Fling"...Misses M. A. and Julia Cook

Mr. and Mrs. Peter White

June 10  Royal Lyceum Theatre  D. P.
John Nickinson, Manager
King Street

Money--Lord Edward Bulwer-Lytton

Dance, "Pas de Deux"...Misses M. A. and Julia Cook

The Good for Nothing--John Baldwin

June 11  Royal Lyceum Theatre  D. P.
John Nickinson, Manager
King Street
Benefit of the Misses Cook

A Dead Shot--John Baldwin Buckstone

Dance, "Pas de Deux"...Misses M. A. and Julia Cook

Faint Heart Never Won Fair Lady--James Robinson Planche
1853

June 11 (cont.)

Song...Mr. C. Peters
Violin-Cello Solo...Mr. T. Cook

Born to Good Luck--Tyrone Power

June 13 Royal Lyceum Theatre H. T. C. Playbill
John Nickinson, Manager
King Street
First Night of the Distinguished Tragedian Mr. Couldock

Willow Copse--Dion Boucicault

Luke Fielding...Mr. Couldock
Sir Richard Vaughan...Mr. G.
Simcoe Lee
Arthur Apsley...A. B.
Colonel Vanguard...Mr. Petrie
Bill Staggers...Mr. Nickinson
Dick Hulks...Mr. Morris
Augustus...Mr. C. Peters
Joe...Mr. Bambrick
George...Mr. Notter
Rose Fielding...Mrs. Sylvester
Lucy Vanguard...Miss V. Nickinson
Lady Apsley...Miss E. Nickinson
Miss Apsley...Miss M. A. Cook
Meg...Miss C. Nickinson

Dance, "Pas de Deux"...Misses M. A. and J. Cook

Mr. and Mrs. Peter White

Peter White...Mr. C. Peters
Major Pepper...Mr. Petrie
Frank Brown...Mr. G. S. Lee
Mrs. Peter White...Miss C. Nickinson
Widow White...Mrs. Sylvester
Kitty Clover...Miss V. Nickinson

June 14 Royal Lyceum Theatre D. P.
John Nickinson, Manager
King Street

The Willow Copse--Dion Boucicault

Dance, "Pas de Deux"...Misses M. A. and Julia Cook

A Morning Call--Charles Dance

June 15 Royal Lyceum Theatre D. P.
John Nickinson, Manager
King Street

The Advocate, or The Last Cause--Harry Gratten Plunkett

Antoine du Vernet...Mr. Couldock

Dance, "Pas de Deux"...Misses M. A. and Julia Cook

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1853

June 15 (cont.) Catharine and Petruchio--David Garrick

Petruchio...Mr. Couldock  Catharine...Miss C. Nickinson
Grumio...Mr. Peters

June 16  Royal Lyceum Theatre  D. P.
John Nicholson, Manager
King Street

The Willow Copse--Dion Boucicault

Dance, "Pas de Deux"...Misses M. A. and Julia Cook

An Object of Interest--Joachim Hayward Stocqueler

June 17  Royal Lyceum Theatre  D. P.
John Nicholson, Manager
King Street

Hamlet, Prince of Denmark--William Shakespeare

Hamlet...Mr. Couldock  Ghost...Mr. Morris
Laertes...Mr. G. S. Lee  Ophelia...Miss C. Nickinson
Grave Digger...Mr. Peters  Queen...Mrs. Sylvester

June 18  Royal Lyceum Theatre  D. P.
John Nicholson, Manager
King Street

All That Glitters is Not Gold--John Maddison Morton and Thomas Morton

The Maid of Waterloo--John Thomas Haines

June 20  Royal Lyceum Theatre  D. P.
John Nicholson, Manager
King Street

Uncle Tom's Cabin, or Slave Life--Mark Lemon and Tom Taylor

June 21  Royal Lyceum Theatre  D. P.
John Nicholson, Manager
King Street

The Lady of Lyons, or Love and Pride--Lord Edward Bulwer-Lytton

Dance, "Pas de Deux"...Misses M. A. and Julia Cook

A Loan of a Lover--James Robinson Planche

June 22  Royal Lyceum Theatre  D. P.
John Nicholson, Manager
King Street
1853

June 22 (cont.)

Toodles--R. J. Raymond

The Mummy, or The Liquor of Life--William Bayle Bernard

June 23

Royal Lyceum Theatre
John Nicholson, Manager
King Street

Hamlet, Prince of Denmark--William Shakespeare

June 24

Royal Lyceum Theatre
John Nicholson, Manager
King Street

The Advocate, or The Last Cause--Harry Gratten Plunkett

Dance, "Pas de Deux"...Misses M. A. and Julia Cook
Dance, "Double Hornpipe"...Misses M. A. and Julia Cook

Toodles--R. J. Raymond

June 25

Royal Lyceum Theatre
John Nicholson, Manager
King Street

Richard the Third, or the Battle of Bosworth Field--William Shakespeare

Dance, "Pas de Deux"...Misses M. A. and Julia Cook

A Morning Call--Charles Dance

June 27

Royal Lyceum Theatre
John Nicholson, Manager
King Street

Richelieu, or The Conspiracy--Lord Edward Bulwer-Lytton

Richelieu...Mr. Couldock
King...Mr. H. R.

June 28

Royal Lyceum Theatre
John Nicholson, Manager
King Street

The Willow Copse--Dion Boucicault

Dance...Misses Cook

A Dead Shot--John Baldwin Buckstone

June 29

Royal Lyceum Theatre
John Nicholson, Manager
King Street

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1853

June 29 (cont.)  **King Lear**--William Shakespeare

June 30  
Royal Lyceum Theatre  
John Nickinson, Manager  
King Street  

**A Cure For the Heartache**--Thomas Morton

Dance...Misses Cook

**A Morning Call**--Charles Dance

July 1  
Royal Lyceum Theatre  
John Nickinson, Manager  
King Street  

**The School for Scandal**--Richard B. Sheridan  
Benefit of Miss Charlotte Nickinson

Joseph Surface...Mr. Couldock  
Lady Teazle...Miss C. Nickinson  
Sir Peter Teazle...Mr. J. Nickinson

July 2  
Royal Lyceum Theatre  
John Nickinson, Manager  
King Street  

**Evadne, or The Statue**--Richard Lalor Sheil

Dance...Misses M. A. and Julia Cook

**The Mummy, or The Liquor of Life**--William Bayle Bernard

July 4  
Royal Lyceum Theatre  
John Nickinson, Manager  
King Street  

**The Honey Moon**--John Tobin

Dance...Misses Cook

**The Happy Man, or The Magic Shirt**--Samuel Lover

July 5  
Royal Lyceum Theatre  
John Nickinson, Manager  
King Street  

**Fazio, or The Italian Wife**--Henry Hart Milman

Dance...Misses Cook

**How to Pay the Rent**--Tyrone Power

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1853

July 6
Royal Lyceum Theatre
John Nickinson, Manager
King Street

The Lady of Lyons, or Love and Pride—Lord Edward Bulwer-Lytton
Dance...Misses Cook

Fiddle, Faddle, and Foozle—G. Simcoe Lee

July 7
Royal Lyceum Theatre
John Nickinson, Manager
King Street

The Hunchback—James Sheridan Knowles
Dance...Misses Cook

The Happy Man, or The Magic Shirt—Samuel Lover

July 8
Artists’ Association Opera Company
Signor L. Arditi, Manager
Royal Lyceum Theatre, King Street

Norma
Oreveso...Signor Coletti
Pollione...Signor Forti
Flavio...Signor Barratini
Norma...Signora Rosa Devries
Adalgisa...Signora Eliza Sidenburg
Clothilde...Signora Parozzi

Director of Orchestra...Signor Arditi
Prompter...Signor Lanza

July 8
Circus and Menagerie

Equestrian Manager...Mr. J. J.
Nathans
Clown...Mr. J. Lovett
Clown...Mr. H. W. Day
Menagerie Director...Mr. T. Brooks
Ring Master...Mr. B. Huntington
Lion Tamer...Mr. T. Brooks

July 9
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Romeo and Juliet—William Shakespeare
Dance...Misses Cook

Married and Settled, or Mr. and Mrs. Box and Mr. and Mrs. Cox—Joseph Stirling Coyne

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1853

July 9  Circus and Menagerie  D. P.

Equestrian Manager...Mr. J. J.  Clown...Mr. J. Lovett
       Nathans  Clown...Mr. H. W. Day
Menagerie Director...Mr. T. Brooks  Ring Master...Mr. B. Huntington
Lion Tamer...Mr. T. Brooks

July 11  Royal Lyceum Theatre  D. L.
       John Nickinson, Manager
       King Street

The Hunchback--James Sheridan Knowles

Dance...Misses M. A. and Julia Cook

Saucy Kate--G. Simcoe Lee

July 12  Royal Lyceum Theatre  D. L.
       John Nickinson, Manager
       King Street

Ingomar the Barbarian--Mrs. George William Lovell

Dance...Misses M. A. and Julia Cook

Chaos is Come Again--John Maddison Morton

July 13  Royal Lyceum Theatre  D. L.
       John Nickinson, Manager
       King Street

Born to Good Luck, or An Irishman's Fortune--Tyrone Power

Dance...Misses M. A. and Julia Cook

Fiddle, Faddle, and Foozle--G. Simcoe Lee

The Mummy, or The Liquor of Life--William Bayle Bernard

July 14  Royal Lyceum Theatre  D. L.
       John Nickinson, Manager
       King Street

Under the Patronage of the Officers and Members of the
       Toronto Yacht Club

The Brigand--D. W. Osbaldistone

Dance...Misses Cook

Love A La Mode--Charles Macklin

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1853

July 15  Royal Lyceum Theatre  D. L.
  John Nickinson, Manager  King Street

  Old Honesty, or The Mason and His Apprentice--John Maddison Morton

  Dance...Misses Cook

  The Spectre Bridegroom, or A Ghost In Spite of Himself--
  William Thomas Moncrieff

July 16  Royal Lyceum Theatre  D. L.
  John Nickinson, Manager  King Street

  Who Stole My Pocket Book?--John Maddison Morton

  Dance...Misses Cook

  Brian O'Lynn, or Brother'd Between 'Em--Samuel D. Johnson

  The Man About Town--William Bayle Bernard

July 18  Royal Lyceum Theatre  D. L.
  John Nickinson, Manager  King Street

  Benefit of Mr. John Nickinson

  Asmodeus, or My Share--Thomas Archer

  Monsieur Tonson--William Thomas Moncrieff

July 19  Royal Lyceum Theatre  D. L.
  John Nickinson, Manager  King Street

  Monsieur Tonson, or The Haunted Frenchman--William Thomas Moncrieff

  Dance...Misses Cook

  The Spectre Bridegroom, or A Ghost in Spite of Himself--
  William Thomas Moncrieff

July 20  Royal Lyceum Theatre  D. L.
  John Nickinson, Manager  King Street

  First Night of Mr. Lysander S. Thompson

  A Cure For the Heartache--Thomas Morton

  Frank Oatland...Mr. L. S. Thompson
1853

July 20 (cont.)

Dance...Misses Cook

*Fortune's Frolic, or The Ploughman Turned Lord*—John T. Allingham

Robin Roughhead...Mr. L. S. Thompson

July 21

Royal Lyceum Theatre

John Nickinson, Manager

King Street

*The Miller's Maid*—John Faucit

Giles...Mr. L. S. Thompson

*The Village Lawyer*—William Macready

Sheepface...Mr. L. S. Thompson

July 22

Royal Lyceum Theatre

John Nickinson, Manager

King Street

*The School of Reform, or How to Rule a Husband*—Thomas Morton

Rob Tyke...Mr. L. S. Thompson

July 23

Royal Lyceum Theatre

John Nickinson, Manager

King Street

Benefit and Last Appearance of Mr. Lysander S. Thompson

*Love's Frailties, or Passion and Repentance*—John Joseph Stafford

Lubin Greenwell...Mr. L. S. Thompson

*Fortune's Frolic, or The Ploughman Turned Lord*—John T. Allingham

Robin Broughhead...Mr. L. S. Thompson

July 25

Royal Lyceum Theatre

John Nickinson, Manager

King Street

Re-Engagement for Three Nights Only of Mr. L. S. Thompson

*The Yorkshire Brothers*

Nat Graves...Mr. L. S. Thompson  William Graves...Mr. L. S. Thompson

*Love's Frailties, or Passion and Repentance*—John Joseph Stafford

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1853

July 26 Royal Lyceum Theatre
John Nickinson, Manager
King Street

**The Yorkshire Brothers**

Dance...Misses Cook

**Fortune's Frolic, or The Ploughman Turned Lord**--John T. Allingham

July 27 Royal Lyceum Theatre
John Nickinson, Manager
King Street

Benefit of Mr. W. J. Burton, Scenic Artist

**The Maniac**--Lysander S. Thompson

**The Review, or The Wags of Windsor**--George Colman

July 28 Royal Lyceum Theatre
John Nickinson, Manager
King Street

Farewell Benefit of Mr. L. S. Thompson

**The Heir at Law**--George Colman, the Younger

Zekiel Homespun...Mr. L. S. Thompson

**The Maniac**--Lysander S. Thompson

Michael Moore...Mr. L. S. Thompson

July 29 Royal Lyceum Theatre
John Nickinson, Manager
King Street

Mr. L. S. Thompson for Two Nights More

**The Yorkshire Brothers**

Dance...Misses Cook

**A Phenomenon in a Smock Frock**--William Bough

July 29 North American Dramatic Equestrian Circus
C. J. Rodgers and Spalding, Proprietors

Manager...Mr. C. J. Rodgers  Treasurer...Mr. J. M. McCreary
Equestrian...Mr. W. W. Nichols  Tightropist...Mr. J. McFarland
Equestrian...Mr. W. White  Man-Monkey...Monsieur Henri
Equestrian...Master Clarence  Strongman...Mr. J. W. Paul
Equestrian...Mr. C. J. Rodgers  Clown...Mr. Bill Lake
1853

July 29 (cont.)

Equestrian...Mr. A. P. Durand
Strongman...Monsieur Le Thorn
Gymnast...Mr. Charles Brown

Clown...Mr. H. Magilton
Actress...Mrs. H. Ormond

July 30

Royal Lyceum Theatre

John Nickinson, Manager
King Street

The Last Night of Mr. L. S. Thompson

The Heir at Law--George Colman, the Younger

Zekiel Homespun...Mr. L. S. Thompson

The Maniac--Lysander S. Thompson

July 30

North American Dramatic Equestrian Circus

C. J. Rodgers and Spalding, Proprietors

Manager...Mr. C. J. Rodgers
Equestrian...Mr. W. W. Nichols
Equestrian...Mr. W. White
Equestrian...Master Clarence
Equestrian...Mr. C. J. Rodgers
Equestrian...Mr. A. P. Durand
Strongman...Monsieur Le Thorn
Gymnast...Mr. Charles Brown

Treasurer...Mr. J. M. McCreary
Tightropist...Mr. J. McFarland
Man-Monkey...Monsieur Henri
Strongman...Mr. J. W. Paul
Clown...Mr. Bill Lake
Clown...Mr. H. Magilton
Actress...Mrs. H. Ormond

Aug. 1

Royal Lyceum Theatre

John Nickinson, Manager
King Street

Benefit of Mr. W. T. Wilson

Luke the Labourer, or The Lost Son--John Baldwin Buckstone

Dance...Misses Cook
Song...Mr. Peters

Asmodeus, or The Little Devil's Share--Thomas Archer

Aug. 2

Royal Lyceum Theatre

John Nickinson, Manager
King Street

Monsieur Tonson, or The Haunted Frenchman--William Thomas Moncrieff

Tip...Miss V. Nickinson

Robert Macaire (Act I)--Charles Selby

Dance...Misses Cook

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1853

Aug. 2 (cont.)

The Happy Man, or The Magic Shirt—Samuel Lover
Paddy Murphy...Mr. John Nickinson

Aug. 3 Royal Lyceum Theatre
John Nickinson, Manager
King Street

Charles II, or The Merry Monarch—John Howard Payne
Dance...Misses Cook

Aug. 4 Royal Lyceum Theatre
John Nickinson, Manager
King Street
Benefit of the Misses Cook

Giralda, or The Invisible Husband—John Thomas Haines
Dance...Misses Cook

Aug. 5 Royal Lyceum Theatre
John Nickinson, Manager
King Street

How to Pay the Rent—Tyrone Power

Aug. 6 Royal Lyceum Theatre
John Nickinson, Manager
King Street
Farewell Benefit to Mrs. Sylvester

Guy Mannering—Daniel Terry and Sir Walter Scott
Dance, "Pas de Deux"...Misses Cook
Comic Song...Mr. Peters
Dance, "Sailor's Hornpipe"...Miss M. A. Cook

The Widow's Victim—Charles Selby

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1853

Aug. 8 Royal Lyceum Theatre  D. L.
John Nickinson, Manager
King Street
Benefit of Mr. Morris

The Idiot Witness, or The Page of Queen Elizabeth--John Thomas Haines

Dance...Misses M. A. and Julia Cook

The Spitfire--John Maddison Morton

Aug. 9 Royal Lyceum Theatre  D. L.
John Nickinson, Manager
King Street
Benefit of Miss Eliza Nickinson

Charles XII, or The Lion of the North--James R. Planche

Charles XII...Mr. H. R. Major Vanberg...Mr. Petrie
Adam Brock...Mr. Nickinson

Aug. 10 Royal Lyceum Theatre  D. L.
John Nickinson, Manager
King Street
Benefit of the Door-Keepers, &c.

The Rendezvous, or Love in All Corners--Richard Ayton

Dance...Miss M. A. Cook

Bryan O'Lynn, or Brother'd Between 'Em--Samuel D. Johnson

The Spitfire--John Maddison Morton

Aug. 11 Royal Lyceum Theatre  D. L.
John Nickinson, Manager
King Street
Benefit of Mr. Petrie

The Rent Day--Douglas William Jerrold

Dance...Miss M. A. Cook

The Railroad Projector, or The Bashful Irishman--Mark Lemon

Aug. 12 Royal Lyceum Theatre  D. L.
John Nickinson, Manager
King Street

Giralda, or The Invisible Husband--John Thomas Haines

Dance...Miss M. A. Cook

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1853

Aug. 12 (cont.)

The Happy Man, or The Magic Shirt--Samuel Lover

Aug. 13

Royal Lyceum Theatre
John Nickinson, Manager
King Street

Monsieur Mallet, or My Daughter's Letter--William Thomas Moncrieff

Dance...Miss M. A. Cook

The Irish Tutor, or New Lights--Richard Butler

The Rendezvous, or Love in All Corners--Richard Ayton

Aug. 15

Royal Lyceum Theatre
John Nickinson, Manager
King Street

Positively Last Night of the Season
Benefit of Mr. John Nickinson

Time Tries All--John Courtney

Dance...Misses Cook

The Mad Actor

The Irish Dragoon--Charles Selby

Phelim O'Smirk...Mr. Harry G. Plunkett

Sept. 7

Royal Lyceum Theatre
John Nickinson, Manager
King Street

Re-opening for the Second Regular Season

The Lady of Lyons, or Love and Pride--Lord Edward Bulwer-Lytton

Dance, "Pas de Deux"...Misses M. A. and Julia Cook

Family Jars, or The Mistaken Fathers--Joseph Lunn

Sept. 8

Royal Lyceum Theatre
John Nickinson, Manager
King Street

A Morning Call--Charles Dance

Fancy Dance...Misses Cook

The Good for Nothing--John Baldwin Buckstone
1853

Sept. 8 (cont.) The Irish Widow--David Garrick

Sept. 9
Royal Lyceum Theatre
John Nickinson, Manager
King Street

London Assurance--Dion Boucicault

Dance, "Pas de Deux"...Misses Cook

Irish Tutor, or New Lights--Richard Butler

Sept. 10
Royal Lyceum Theatre
John Nickinson, Manager
King Street
Benefit of Miss C. Nickinson

Satan in Paris

Dance, "Pas de Deux"...Misses M. A. and Julia Cook

Family Jars, or The Mistaken Fathers--Joseph Lunn

Sept. 12
Royal Lyceum Theatre
John Nickinson, Manager
King Street
Second and Last Week Positively

Richelieu, or The Conspiracy--Lord Edward Bulwer-Lytton

Dance, "Pas de Deux"...Misses M. A. and Julia Cook

The Irish Tutor--Richard Butler

Sept. 13
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Hamlet, Prince of Denmark--William Shakespeare

Sept. 14
Royal Lyceum Theatre
John Nickinson, Manager
King Street

The Honey Moon--John Tobin

Satan in Paris

Sept. 15
Royal Lyceum Theatre
John Nickinson, Manager
King Street

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1853

Sept. 15 (cont.)

John Bull, or An Englishman's Fireside—George Colman, the Younger

Sept. 16

Royal Lyceum Theatre
John Nickinson, Manager
King Street
Benefit of Mr. Couldock

Much Ado About Nothing—William Shakespeare

Sept. 17

Royal Lyceum Theatre
John Nickinson, Manager
King Street

Othello, the Moor of Venice—William Shakespeare

The Irish Widow—David Garrick

Oct. 7

Panorama
Mr. Malone Raymond, Proprietor
St. Lawrence Hall, King Street

Adam and Eve in Paradise
Ancient Jerusalem

Lecturer...Mr. Malone Raymond

Oct. 8

Panorama
Mr. Malone Raymond, Proprietor
St. Lawrence Hall, King Street

Adam and Eve in Paradise
Ancient Jerusalem

Lecturer...Mr. Malone Raymond

Oct. 10

Panorama
Mr. Malone Raymond, Proprietor
St. Lawrence Hall, King Street

Adam and Eve in Paradise
Ancient Jerusalem

Lecturer...Mr. Malone Raymond

Oct. 12

Panorama
St. Lawrence Hall, King Street

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1853

Oct. 12 (cont.)  Uncle Tom's Cabin
Lecturer...Mr. Malone Raymond
Oct. 13  Panorama  N. A.
          St. Lawrence Hall, King Street
          Uncle Tom's Cabin
Lecturer...Mr. Malone Raymond
Oct. 14  Panorama  N. A.
          St. Lawrence Hall, King Street
          Uncle Tom's Cabin
Lecturer...Mr. Malone Raymond
Oct. 15  Panorama  N. A.
          St. Lawrence Hall, King Street
          Uncle Tom's Cabin
Lecturer...Mr. Malone Raymond
Oct. 17  Panorama  N. A.
          St. Lawrence Hall, King Street
          Uncle Tom's Cabin
Lecturer...Mr. Malone Raymond
Oct. 18  Panorama  N. A.
          St. Lawrence Hall, King Street
          Uncle Tom's Cabin
Lecturer...Mr. Malone Raymond
Oct. 19  Panorama  N. A.
          St. Lawrence Hall, King Street
          Uncle Tom's Cabin
Lecturer...Mr. Malone Raymond
Oct. 20  Panorama  N. A.
          St. Lawrence Hall, King Street
          Uncle Tom's Cabin
Lecturer...Mr. Malone Raymond

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1853

Oct. 21  Panorama  
St. Lawrence Hall, King Street

Uncle Tom's Cabin

Lecturer...Mr. Malone Raymond

Nov. 7  Royal Lyceum Theatre  
John Nickinson, Manager  
King Street

First Night of Mr. G. K. Dickinson

The Lady of Lyons--Lord Edward Bulwer-Lytton

Claude Melnotte...Mr. G. K. Dickinson  
Pauline...Miss C. Nickinson

The Spectre Bridegroom, or A Ghost in Spite of Himself--
William Thomas Moncrieff

Nov. 8  Royal Lyceum Theatre  
John Nickinson, Manager  
King Street

Second Night of the Season

Hamlet, Prince of Denmark--William Shakespeare

Hamlet...Mr. G. K. Dickinson  
Ophelia...Miss C. Nickinson  
Horatio...Mr. Luke

Nov. 9  Royal Lyceum Theatre  
John Nickinson, Manager  
King Street

The Honey Moon--John Tobin

The Oddity of the First Night--J. M. Maddox

Nov. 9  Panorama  
Mr. Shrimpton, Proprietor  
St. Lawrence Hall, King Street

The Upper Mississippi River

Nov. 10  Royal Lyceum Theatre  
John Nickinson, Manager  
King Street

Othello, the Moor of Venice--William Shakespeare

Othello...Mr. G. K. Dickinson  
Desdemona...Miss C. Nickinson  
Iago...Mr. G. S. Lee

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1853

Nov. 10 (cont.)

Dance, "Pas de Deux"...Misses M. A. and Julia Cook

**A Phenomenon in a Smock Frock**--William Bough

Nov. 10  
Panorama  
Mr. Shrimpton, Proprietor  
St. Lawrence Hall, King Street

The Upper Mississippi River

Nov. 11  
Royal Lyceum Theatre  
John Nickinson, Manager  
King Street

**Douglas, or The Noble Shepherd**--John Home

Glenalvon...Mr. H. R.  
Lady Randolph...Miss Phillips  
Old Norval...Mr. Luke  
Anna...Miss E. Nickinson

Dance, "Pas de Deux"...Misses M. A. and Julia Cook

**Rough Diamond**--John Baldwin Buckstone

Marjory...Miss C. Nickinson

Nov. 11  
Panorama  
Mr. Shrimpton, Proprietor  
St. Lawrence Hall, King Street

The Upper Mississippi River

Nov. 12  
Royal Lyceum Theatre  
John Nickinson, Manager  
King Street

**The Iron Chest**--George Colman, the Younger

Sir Edward Mortimer...Mr. G. K. Dickinson

Dance, "Pas de Deux"...Misses M. A. and Julia Cook

**Kate Kearney, or The Fairy of the Lakes**--William Collier

Nov. 12  
Panorama  
Mr. Shrimpton, Proprietor  
St. Lawrence Hall, King Street

The Upper Mississippi River

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1853

Nov. 14

Royal Lyceum Theatre
John Nicholson, Manager
King Street
Benefit of Miss C. Nicholson

The Stranger--August Kotzebue

The Stranger...Mr. G. K. Dickinson Mrs. Haller...Miss C. Nicholson
Dance, "Pas de Deux"...Misses M. A. and Julia Cook

Kate Kearney, or The Fairy of the Lakes--William Collier

Ned Ryan...Mr. J. Nicholson Kate Kearney...Miss C. Nicholson
Lanty O'Loughlin...Mr. G. S. Lee

Nov. 14

Panorama
Mr. Shrimpton, Proprietor
St. Lawrence Hall, King Street

The Upper Mississippi River

Nov. 15

Royal Lyceum Theatre
John Nicholson, Manager
King Street

The Jacobite, or 1745--James Robinson Planche

John Duck...Mr. Peters

Merchant of Venice (Trial Scene)--William Shakespeare
Shylock...Mr. G. K. Dickinson Portia...Miss C. Nicholson
Dance, "Pas de Deux"...Misses M. A. and Julia Cook

Kate Kearney, or The Fairy of the Lakes--William Collier

Ned Ryan...Mr. J. Nicholson Kate Kearney...Miss C. Nicholson
Lanty O'Loughlin...Mr. G. S. Lee

Nov. 15

Panorama
Mr. Shrimpton, Proprietor
St. Lawrence Hall, King Street

The Upper Mississippi River

Nov. 16

Royal Lyceum Theatre
John Nicholson, Manager
King Street

The Lady of Lyons--Lord Edward Bulwer-Lytton

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1853

Nov. 16 (cont.)
Claude Melnotte...Mr. G. K. Dickinson
Pauline...Miss C. Nickinson
Beauseant...Mr. H. R.

Dance, "Pas de Deux"...Misses M. A. and Julia Cook

_**Kate Kearney, or The Fairy of the Lakes**—William Collier

Ned Ryan...Mr. J. Nickinson
Kate Kearney...Miss C. Nickinson
Lanty O'Loughlin...Mr. G. S. Lee

Nov. 16
Panorama
Mr. Shrimpton, Proprietor
St. Lawrence Hall, King Street

_The Upper Mississippi River_

Nov. 17
Royal Lyceum Theatre
John Nickinson, Manager
King Street

_**Romeo and Juliet**—William Shakespeare

Romeo...Mr. G. K. Dickinson
Juliet...Miss C. Nickinson

Grand Fancy Dance...Misses Cook

_**The Happy Man, or The Magic Shirt**—Samuel Lover

Paddy Murphy...Mr. J. Nickinson

Nov. 17
Panorama
Mr. Shrimpton, Proprietor
St. Lawrence Hall, King Street

_The Upper Mississippi River_

Nov. 18
Royal Lyceum Theatre
John Nickinson, Manager
King Street

_Benefit of Mr. G. K. Dickinson_

_**The Bride of Lammermoor**—William T. Moncrieff

Edgar Ravenswood...Mr. G. K. Dickinson
Lucy Ashton...Miss C. Nickinson

Grand Fancy Dance...Misses Cook

_Used Up—Dion Boucicault and Charles Mathews_
1853

Nov. 18 (cont.)

Sir C. Coldstream...Mr. Dickinson  John Ironsides...Mr. J. Nickinson  Joe...Mr. Dickinson

Nov. 18  
Panorama  
Mr. Shrimpton, Proprietor  
St. Lawrence Hall, King Street  
The Upper Mississippi River

Nov. 19  
Royal Lyceum Theatre  
John Nickinson, Manager  
King Street  
Last Night of Mr. G. K. Dickinson  
The Stranger--August Kotzebue

The Stranger...Mr. Dickinson  Mrs. Haller...Miss C. Nickinson  
Grand Fancy Dance...Misses M. A. and Julia Cook  
The Omnibus--Isaac Pocock

Pat Rooney...Mr. Nickinson  Tommy Dobbs...Mr. Peters

Nov. 19  
Panorama  
Mr. Shrimpton, Proprietor  
St. Lawrence Hall, King Street  
The Upper Mississippi River

Nov. 21  
Royal Lyceum Theatre  
John Nickinson, Manager  
King Street  
Last Night Positively of Mr. G. K. Dickinson  
The Ladies' Battle, or Un Duel en Amour--Charles Reade

Henri...Mr. G. S. Lee  Duchess d'Autreval...Miss C. Nickinson  
DeGrignon...Mr. C. Peters  

Robert Macaire(Act I)--Charles Selby

Robert Macaire...Mr. J. Nickinson  Jacques Strop...Mr. Peters

Nov. 22  
Royal Lyceum Theatre  
John Nickinson, Manager  
King Street  
The Ladies' Battle, or Un Duel en Amour--Charles Reade
1853

Nov. 22 (cont.)

Henri...Mr. G. S. Lee
DeGrignon...Mr. C. Peters
Baron de Montrichard...Mr. Petrie
Duchess d'Auteval...Miss C. Nickinson

Kate Kearney, or The Fairy of the Lakes--William Collier

Nov. 23
Royal Lyceum Theatre
John Nicholson, Manager
King Street
Benefit of Mr. John Nicholson

David Copperfield, the Younger--John Brougham

Wilkins Micawber...Mr. J. Nicholson
Uriah Heep...Mr. G. S. Lee
Clara Peggotty...Miss C. Nickinson

Spirit Rappings and Table Movings

Misery Ann Hawkins...Miss C. Toots...Mr. C. Peters Nickinson

Nov. 24
Royal Lyceum Theatre
John Nicholson, Manager
King Street

Le Gamin de Paris--Edward Stirling

Joseph...Miss C. Nickinson

Dance, "Pas de Deux"...Misses Cook

David Copperfield--John Brougham

Wilkins Micawber...Mr. J. Nicholson
Uriah Heep...Mr. G. S. Lee
Clara Peggotty...Miss C. Nickinson

Nov. 25
Royal Lyceum Theatre
John Nicholson, Manager
King Street

Ladies' Battle, or Un Duel en Amour--Charles Reade

Dance, "Pas de Deux"...Misses Cook

David Copperfield, the Younger--John Brougham

Wilkins Micawber...Mr. J. Nicholson
Uriah Heep...Mr. G. S. Lee
Clara Peggotty...Miss C. Nickinson
1853

Nov. 26 Royal Lyceum Theatre
John Nickinson, Manager
King Street

**Faint Heart Never Won Fair Lady**--James R. Planche

Dance, "Pas de Deux"...Misses Cook

**Satan in Paris**

Nov. 28 Royal Lyceum Theatre
John Nickinson, Manager
King Street

**Beauty and the Beast**--James Robinson Planche

Nov. 29 Royal Lyceum Theatre
John Nickinson, Manager
King Street

**The Loan of a Lover**--James Robinson Planche

Nov. 30 Royal Lyceum Theatre
John Nickinson, Manager
King Street

**Beauty and the Beast**

Dec. 1 Royal Lyceum Theatre
John Nickinson, Manager
King Street

First Night of Miss Annette Ince

**Ingomar, the Barbarian**--Mrs. George Lovell

Ingomar...Mr. G. S. Lee Parthenia...Miss Annette Ince

Dance...Misses Cook

**The Rendezvous, or Love in All Corners**--Richard Ayton

Dec. 2 Royal Lyceum Theatre
John Nickinson, Manager
King Street

**Fazio, or The Italian Wife**--Henry Hart Milman

Fazio...Mr. G. S. Lee Bianca...Miss Annette Ince

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1853

Dec. 2 (cont.)

Dance, "Pas de Deux"...Misses M. A. and Julia Cook

**Fiddle, Faddle, and Foozle**--G. Simcoe Lee

Dec. 3

Royal Lyceum Theatre
John Nicholson, Manager
King Street

**The Wife, or A Tale of Mantua**--James Sheridan Knowles

Julian St. Pierre...Mr. G. S. Lee Marianna...Miss Annette Ince
Ferrardo...Mr. H. R.

Dance, "Pas de Deux"...Misses M. A. and Julia Cook

**The Spectre Bridegroom, or A Ghost in Spite of Himself**--
William Thomas Moncrieff

Diggory...Mr. Peters

Dec. 5

Royal Lyceum Theatre
John Nicholson, Manager
King Street

**The Lady of Lyons, or Love and Pride**--Lord Edward Bulwer-Lytton

Claude Melnotte...Mr. G. S. Lee Pauline...Miss Annette Ince
Beauseant...Mr. H. R.

Dance, "Pas de Deux"...Misses M. A. and Julia Cook

**The Omnibus**--Isaac Pocock

Pat Rooney...Mr. J. Nicholson Tommy Dobbs...Mr. C. Peters

Dec. 6

Royal Lyceum Theatre
John Nicholson, Manager
King Street

**Ingomar the Barbarian**--Mrs. George Lovell

Ingomar...Mr. G. S. Lee Parthenia...Miss Annette Ince

Dance, "Pas de Deux"...Misses M. A. and Julia Cook

**Faint Heart Never Won Fair Lady**--James R. Planche

Dec. 7

Royal Lyceum Theatre
John Nicholson, Manager

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1853

Dec. 7 (cont.)
King Street
Benefit and Positively Last Appearance of Miss Annette Ince

Love, or The Countess and the Serf--James Sheridan Knowles
Huon...Mr. G. S. Lee
Duke...Mr. Nickinson

The Countess...Miss A. Ince
Dance, "Pas de Deux"...Misses M. A. and Julia Cook

Dec. 8
Royal Lyceum Theatre
John Nickinson, Manager
King Street
Reappearance of Miss C. Nickinson

Money--Lord Edward Bulwer-Lytton
Dance, "Pas de Deux"...Misses M. A. and Julia Cook

Grimshaw, Bagshaw, and Bradshaw--John Maddison Morton

Dec. 9
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Ladies' Battle, or Un Duel en Amour--Charles Reade
Countess D'Autreval...Miss C. Nickinson
Dance, "Pas de Deux"...Misses M. A. and Julia Cook

Sentinel--Dion Boucicault

Dec. 10
Royal Lyceum Theatre
John Nickinson, Manager
King Street
Complimentary Benefit to Mr. T. L. McIntosh on the occasion of
his departure from Toronto

Paul Pry--John Poole
Comic Song...Mr. Peters

Raising the Wind--James Kenney

Dec. 12
Royal Lyceum Theatre
John Nickinson, Manager
King Street
First Night of Mr. Couldock
1853

Dec. 12 (cont.)

Richard III, or The Battle of Bosworth Field—William Shakespeare

Richard...Mr. Couldock

Grimshaw, Bagshaw, and Bradshaw—John Maddison Morton

Dec. 13

Royal Lyceum Theatre
John Nicholson, Manager
King Street

Othello, the Moor of Venice—William Shakespeare

Othello...Mr. G. K. Dickinson  Cassio...Mr. G. S. Lee
Iago...Mr. Couldock  Desdemona...Miss C. Nicholson

Dec. 14

Royal Lyceum Theatre
John Nicholson, Manager
King Street

The Merchant of Venice—William Shakespeare

Shylock...Mr. Couldock  Portia...Miss C. Nicholson
Bassanio...Mr. G. K. Dickinson

Dance, "Pas de Deux"...Misses Cook

Raising the Wind—James Kenney

Dec. 15

Royal Lyceum Theatre
John Nicholson, Manager
King Street

Venice Preserv'd—Thomas Otway

Pierre...Mr. Couldock  Jaffir...Mr. G. K. Dickinson

Dance, "Pas de Deux"...Misses Cook

An Object of Interest—Joachim Hayward Stocqueler

Dec. 16

Royal Lyceum Theatre
John Nicholson, Manager
King Street

Macbeth, King of Scotland—William Shakespeare

Macbeth...Mr. Couldock  Banquo...Mr. H. R.
Macduff...Mr. G. K. Dickinson  Malcolm...Mr. G. S. Lee

Benefit of Mr. Couldock
Positively Last Appearance of Mr. G. K. Dickinson

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1853

Dec. 17  
Royal Lyceum Theatre  
John Nickinson, Manager  
King Street  

Hamlet, Prince of Denmark--William Shakespeare

Hamlet...Mr. Couldock  
Polonius...Mr. Nickinson  
Laertes...Mr. G. S. Lee  
Ghost...Mr. J. V.  
Grave Digger...Mr. C. Peters  
Horatio...Mr. L.  
King...Mr. Petrie  
Ophelia...Miss C. Nickinson  
Queen...Miss E. Nickinson

Dec. 26  
Royal Lyceum Theatre  
John Nickinson, Manager  
King Street  

Beauty and the Beast--James R. Planche  
Kate Kearney, or The Fairy of the Lakes--William Collier

Dec. 27  
Royal Lyceum Theatre  
John Nickinson, Manager  
King Street  
Re-Engagement of Mr. Couldock  

The Advocate, or The Last Cause--Harry Gratten Plunkett  
Beauty and the Beast--James R. Planche

Dec. 28  
Royal Lyceum Theatre  
John Nickinson, Manager  
King Street  

Othello, the Moor of Venice--William Shakespeare  
Iago...Mr. Couldock  
Othello...Mr. J. V.  
Desdemona...Miss C. Nickinson  
Dance...Misses Cook

The Unfinished Gentleman--Charles Selby  
Bill Downey...Mr. C. Peters

Dec. 29  
Royal Lyceum Theatre  
John Nickinson, Manager  
King Street  

The Iron Chest--George Colman, the Younger  
Sir Edward Mortimer...Mr. Couldock

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1853

Dec. 29 (cont.) Beauty and the Beast—James R. Planche

Dec. 30 Royal Lyceum Theatre D. L.
John Nickinson, Manager
King Street
Benefit of Mr. Couldock

Richelieu—Lord Edward Bulwer-Lytton
Richelieu...Mr. Couldock Julia de Mortimar...Miss C. Nickinson
Louis XIII...Mr. H. R. Nickinson

The Irish Tutor, or New Lights—Richard Butler

Dec. 31 Royal Lyceum Theatre D. L.
John Nickinson, Manager
King Street
Positively the Last Appearance of Mr. Couldock

Macbeth, King of Scotland—William Shakespeare
Macbeth...Mr. Couldock Lady Macbeth...Miss E. Nickinson

Summary of the 1853 Season:

New Plays: The Advocate, or The Last Cause; Asmodeus, the Little Demon, or My Share; The Bashful Irishman, or The Railroad Projector; A Bold Stroke for a Husband; Brian O'Lynn, or Brother'd Between 'Em; The Bride of Lammermoor; The Brigand; The Captain's Not Amiss; Caught in His Own
1853

Summary of the 1853 Season: (cont.)

New Plays: (cont.) *Trap; Chaos is Come Again*, or *The Race Ball; A Cure for the Heartache; The Daughter of the Stars*, or *Miriam the Gypsy; David Copperfield, the Younger; A Duel in the Dark; Evadne, or The Statue; Fazio, or The Italian Wife; Fiddle, Faddle, and Foozle; Grimshaw, Bagshaw, and Bradshaw; Henry V; Ingomar, the Barbarian; The Irish Dragoon; John Bull, or *An Englishman's Fireside; Kill or Cure*, or *A Trip to the Races; King Lear; Love, or The Countess and the Serf; Love's frailties, or Passion and Repentance; The Mad Actor; The Maid of Genoa; The Man About Town; The Maniac; The Marquise de Richville; Married and Unsettled, or Mr. and Mrs. Box and Mr. and Mrs. Cox; The Miller's Maid; Money; Monsieur Mallet; A Morning Call; Mr. and Mrs. Peter White; The Old English Gentleman, or *The Birth Day; A Phenomenon in a Smock Frock; Queen of the Abruzzi; St. Cupid, or Dorothy's Fortune; Satan in Paris; Saucy Kate; The School of Reform, or How to Rule a Husband; The Secret; Sentinel; Spirit Rappings and Table Movings; The Spitfire; Toodles; Toronto Hen Convention, or *Woman's Rights; Uncle Tom's Cabin, or Slave Life; An Uncle Too Many; Visit to the Gold Diggings; Wanted 1000 Spirited Young Milliners; Who Stole My Pocket Book?; Who Will Lend Me Five Shillings?; The Wife, or *A Tale of Mantua; Willow Copse; Winning a Husband, or Seven's the Main; Yorkshire Brothers; and The Young Scamp, or Le Gamin de Paris.*

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1854

Jan. 2
Royal Lyceum Theatre
John Nickinson, Manager
King Street

The Unfinished Gentleman--Charles Selby

Dance, "Pas de Deux"...Misses Cook

Jan. 3
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Esmeralda, or The Deformed Bell Ringer of Notre Dame--Edward Fitzball

Slasher and Crasher--John Maddison Morton

Napoleon's Old Guard--Dion Boucicault

Jan. 4
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Unfinished Gentleman--Charles Selby

Dance, "Pas de Deux"...Misses Cook

A Morning Call--Charles Dance

Esmeralda, or The Deformed Bell Ringer of Notre Dame--Edward Fitzball

Jan. 5
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Kate Kearney--William Collier

Bachelor's Buttons--Edward Stirling

Sam Sampson...Mr. C. Peters

Slasher and Crasher--John Maddison Morton

Jan. 6
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Le Chalet, or Why Don't She Marry?--Thomas Haynes Bayly

Dance, "Pas de Deux"...Misses Cook
1854

Jan. 6 (cont.) Hunter of the Alps--William Dimond
The Bashful Irishman--Mark Lemon

Jan. 7 Royal Lyceum Theatre
John Nicholson, Manager
King Street

Luke the Laborer, or The Lost Son--John Baldwin Buckstone

Jan. 9 Royal Lyceum Theatre
John Nicholson, Manager
King Street

Le Chalet, or Why Don't She Marry--Thomas Haynes Bayly

Dance, "Pas de Deux"...Misses Cook

Jan. 10 Royal Lyceum Theatre
John Nicholson, Manager
King Street

Bachelor's Buttons--Edward Stirling

Dance, "Pas Seul"...Miss M. A. Cook

Jan. 11 Royal Lyceum Theatre
John Nicholson, Manager
King Street

Love A-La-Mode, or England, Ireland, and Scotland--Charles Macklin

Dance, "Pas de Deux"...Misses Cook

The Good for Nothing--John Baldwin Buckstone

Beauty and the Beast--James R. Planche
1854

Jan. 12 Royal Lyceum Theatre  D. L.
John Nicholson, Manager
King Street

The Hunter of the Alps--William Dimond

Dance, "Pas de Deux"...Misses Cook

The Mysterious Stranger, or Satan in Paris

Jan. 13 Royal Lyceum Theatre  D. L.
John Nicholson, Manager
King Street

Benefit of Soldier's Widows and Orphans

Money--Lord Edward Bulwer-Lytton

Dance, "Pas de Deux"...Misses Cook

The Fortune of War, or A Golden Chain and a Wooden Leg--John Nicholson

Jan. 14 Royal Lyceum Theatre  D. L.
John Nicholson, Manager
King Street

The Ladies Battle, or Un Duel en Amour--Charles Reade

Dance, "Pas de Deux"...Misses Cook

Family Jars, or The Mistaken Fathers--Joseph Lunn

Dance, "Hornpipe"...Miss Rosa Cook

The Unfinished Gentleman--Charles Selby

Jan. 16 Royal Lyceum Theatre  D. L.
John Nicholson, Manager
King Street

Married Life--John Baldwin Buckstone

Dance, "Pas de Deux"...Misses Cook

The Emperor's Seal, or The Barrack Room--Thomas Haynes Bayly

Jan. 17 Royal Lyceum Theatre  D. L.
John Nicholson, Manager
King Street

Married Life--John Baldwin Buckstone

Dance, "Pas de Deux"...Misses Cook
1854

Jan. 17 (cont.)

**The Fortune of War, or A Golden Chain and a Wooden Leg**--John Nickinson

Jan. 18
Royal Lyceum Theatre

King Street

**Don Caesar de Bazan**

Dance, "Pas de Deux"...Misses Cook

**A Kiss in the Dark**--John Baldwin Buckstone

Jan. 19
Royal Lyceum Theatre

King Street

**Wonderful Woman, or The Marquis and the Cobbler**--Charles Dance

Dance, "Pas de Deux"...Misses Cook

**Beauty and the Beast**--James R. Planche

Jan. 20
Royal Lyceum Theatre

King Street

**The Soldier's Daughter, or The London Merchant**--Andrew Cherry

Dance, "Pas de Deux"...Misses Cook

**Asmodeus, or The Little Devil's Share**--Thomas Archer

Jan. 21
Royal Lyceum Theatre

King Street

**Paul Pry**--John Poole

Dance, "Pas de Deux"...Misses Cook

**Kate Kearney, or The Fairy of the Lakes**--William Collier

Jan. 23
Royal Lyceum Theatre

King Street

**Rob Roy Macgregor, or Auld Lang Syne**--Isaac Pocock

Dance, "Pas de Deux"...Misses Cook
1854

Jan. 23 (cont.)

A Kiss in the Dark--John Baldwin Buckstone

Jan. 24
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Uncle Tom's Cabin, or Slave Life--Mark Lemon and Tom Taylor

Dance, "Pas de Deux"...Misses Cook

A Morning Call--Charles Dance

Jan. 25
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Ingomar, the Barbarian--Mrs. George Lovell

Dance, "Pas de Deux"...Misses Cook

The Good for Nothing--John Baldwin Buckstone

Jan. 26
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Romeo and Juliet--William Shakespeare

Dance, "Pas de Deux"...Misses Cook

Box and Cox--John Maddison Morton

Jan. 27
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Uncle Tom's Cabin, or Slave Life--Mark Lemon and Tom Taylor

Dance, "Pas de Deux"...Misses Cook

Jan. 28
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Grimshaw, Bagshaw, and Bradshaw--John Maddison Morton

Dance, "Pas de Deux"...Misses Cook

Uncle Tom's Cabin, or Slave Life--Mark Lemon and Tom Taylor
1854

Jan. 30 Royal Lyceum Theatre
John Nickinson, Manager
King Street

The Old English Gentleman, or The Birth Day--Tom Taylor

Song, "The Bold Soger Boy"...Mr. Peters
Dance, "Pas de Deux"...Misses Cook

Boots at the Swan--Charles Selby

Jan. 31 Royal Lyceum Theatre
John Nickinson, Manager
King Street

Uncle Tom's Cabin, or Slave Life--Mark Lemon and Tom Taylor

Dance, "Pas de Deux"...Misses Cook

Boots at the Swan--Charles Selby

Feb. 1 Royal Lyceum Theatre
John Nickinson, Manager
King Street

Raising the Wind--James Kenney

Dance, "Pas de Deux"...Misses Cook

Brian Boroinhe, or The Battle of Clontarf--James Sheridan Knowles

Feb. 2 Royal Lyceum Theatre
John Nickinson, Manager
King Street

Brian Boroinhe, or The Battle of Clontarf--James Sheridan Knowles

Dance, "Pas de Deux"...Misses Cook

Box and Cox--John Maddison Morton

Feb. 4 Royal Lyceum Theatre
John Nickinson, Manager
King Street

The Emperor's Seal, or The Barrack Room--Thomas Haynes Bayly

Dance, "Pas de Deux"...Misses Cook

Brian Boroinhe, or The Battle of Clontarf--James Sheridan Knowles
1854

Feb. 6 Royal Lyceum Theatre
John Nickinson, Manager
King Street

*D. L.*

Romeo and Juliet--William Shakespeare

Dance, "Pas de Deux"...Misses Cook

Alpine Maid, or Swiss Swains--Benjamin N. Webster

Feb. 7 Royal Lyceum Theatre
John Nickinson, Manager
King Street

The Stranger--August Kotzebue

Dance...Misses Cook

Used Up--Dion Boucicault and Charles Mathews

Feb. 8 Royal Lyceum Theatre
John Nickinson, Manager
King Street

Hamlet, Prince of Denmark--William Shakespeare

Hamlet...Mr. G. K. Dickinson

Feb. 9 Royal Lyceum Theatre
John Nickinson, Manager
King Street

Bertram, or The Castle of Aldobrand--Charles Robert Maturin

Dance...Misses Cook

Boots at the Swan--Charles Selby

Feb. 10 Royal Lyceum Theatre
John Nickinson, Manager
King Street

Macbeth, King of Scotland--William Shakespeare

Feb. 11 Royal Lyceum Theatre
John Nickinson, Manager
King Street

George Barnwell, or The London Apprentice--George Lillo

Dance...Misses Cook
1854
Feb. 11 (cont.)

*Used Up*--Dion Boucicault and Charles Mathews

Feb. 13
Royal Lyceum Theatre
John Nickinson, Manager
King Street

*Othello, the Moor of Venice*--William Shakespeare
Dance...Misses Cook

Feb. 14
Royal Lyceum Theatre
John Nickinson, Manager
King Street

*Romeo and Juliet*--William Shakespeare
Dance...Misses Cook

Feb. 15
Royal Lyceum Theatre
John Nickinson, Manager
King Street

*Much Ado About Nothing*--William Shakespeare
Dance...Misses Cook

Feb. 16
Royal Lyceum Theatre
John Nickinson, Manager
King Street

*The Day After the Wedding*--Marie-Therese Kemble

Feb. 17
Royal Lyceum Theatre
John Nickinson, Manager
King Street

*Mone**y*--Lord Edward Bulwer-Lytton
Dance...Misses Cook

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1854

Feb. 17 (cont.) Chesterfield Thinskin--J. M. Maddox

Feb. 18 Royal Lyceum Theatre
    John Nicholson, Manager
    King Street
    
    Douglas, or The Noble Shepherd--John Home
    Dance...Misses Cook

    Used Up--Dion Boucicault and Charles Mathews

Feb. 20 Royal Lyceum Theatre
    John Nicholson, Manager
    King Street
    
    Brian Boroinhe, or The Battle of Clontarf--James Sheridan Knowles
    Dance...Misses Cook

    Kate Kearney, or The Fairy of the Lakes--William Collier

Feb. 21 Royal Lyceum Theatre
    John Nicholson, Manager
    King Street
    Benefit of Mr. John Nicholson
    
    School for Scandal--Richard B. Sheridan
    Rough Diamond--John Baldwin Buckstone

Feb. 22 Royal Lyceum Theatre
    John Nicholson, Manager
    King Street
    
    Brian Boroinhe, or The Battle of Clontarf--James Sheridan Knowles

    Chesterfield Thinskin--J. M. Maddox

Feb. 23 Royal Lyceum Theatre
    John Nicholson, Manager
    King Street
    
    Douglas, or The Noble Shepherd--John Home
    Dance...Misses Cook

    Box and Cox--John Maddison Morton

Feb. 24 Royal Lyceum Theatre
    John Nicholson, Manager
    King Street
1854

Feb. 24 (cont.)

*Brian Boromhe, or The Battle of Clontarf*—James Sheridan Knowles

Dance...Misses Cook

*Beauty and the Beast*—James R. Planche

Feb. 25

Royal Lyceum Theatre

D. L.

John Nickinson, Manager

King Street

The Drunkard, or The Fallen Saved—William Smith

Dance...Misses Cook

*Alpine Maid, or Swiss Swains*—Benjamin N. Webster

Feb. 27

Royal Lyceum Theatre

D. L.

John Nickinson, Manager

King Street

*Cesario and Giana*—Johann Schiller

Dance...Misses Cook

*A Phenomenon in a Smock Frock*—William Bough

Feb. 28

Royal Lyceum Theatre

D. L.

John Nickinson, Manager

King Street

*Cesario and Giana*—Johann Schiller

Dance...Misses Cook

*Spectre Bridegroom, or A Ghost in Spite of Himself*—William Thomas Moncrieff

March 2

Royal Lyceum Theatre

D. L.

John Nickinson, Manager

King Street

Richard the Third—William Shakespeare

Dance...Misses Cook

*P. P., or The Man and the Tiger*—Thomas Parry

March 3

Royal Lyceum Theatre

D. L.

John Nickinson, Manager

King Street

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1854

March 3 (cont.)

**The Merchant of Venice**--William Shakespeare

Dance...Misses Cook

*Lavater, the Physiognomist*--James Robinson Planche

March 4

Royal Lyceum Theatre
John Nicholson, Manager
King Street

**The Castle Spectre**--Monk Lewis

Dance...Misses Cook

*No*

March 6

Royal Lyceum Theatre
John Nicholson, Manager
King Street

**Cesario and Giana**--Johann Schiller

Dance...Misses Cook

**The Good for Nothing**--John Baldwin Buckstone

March 7

Royal Lyceum Theatre
John Nicholson, Manager
King Street

**The Castle Spectre**--Monk Lewis

Dance...Misses Cook

**P. P., or The Man and the Tiger**--Thomas Parry

March 8

Royal Lyceum Theatre
John Nicholson, Manager
King Street

**Hamlet**--William Shakespeare

Dance...Misses Cook

March 9

Royal Lyceum Theatre
John Nicholson, Manager
King Street

**Ion**--Judge Talfourd
March 9 (cont.)

Dancing...Misses Cook

Le Chalet, or Why Don't She Marry?—Thomas Haynes Bayly

March 10
Royal Lyceum Theatre
John Nicholson, Manager
King Street

London Assurance—Dion Boucicault

Dance...Misses Cook

The Spitalsfield Weaver—Thomas Haynes Bayly

March 11
Royal Lyceum Theatre
John Nicholson, Manager
King Street

Ion—Judge Talfourd

Dance...Misses Cook

Family Jars, or The Mistaken Fathers—Joseph Lunn

March 13
Royal Lyceum Theatre
John Nicholson, Manager
King Street

Brian Boroinhe, or The Battle of Clontarf—James Sheridan Knowles

Dance...Misses Cook

Napoleon's Old Guard—Dion Boucicault

March 14
Royal Lyceum Theatre
John Nicholson, Manager
King Street

The Corsican Brothers—Dion Boucicault

Dance...Misses Cook

March 15
Royal Lyceum Theatre
John Nicholson, Manager
King Street

The Corsican Brothers—Dion Boucicault
1854

March 16
Royal Lyceum Theatre
John Nickinson, Manager
King Street

The Corsican Brothers--Dion Boucicault

March 17
Royal Lyceum Theatre
John Nickinson, Manager
King Street

The Corsican Brothers--Dion Boucicault

March 18
Royal Lyceum Theatre
John Nickinson, Manager
King Street

The Corsican Brothers--Dion Boucicault

March 20
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Irishman in London--William Macready

The Corsican Brothers--Dion Boucicault

March 21
Royal Lyceum Theatre
John Nickinson, Manager
King Street

The Rough Diamond--John Baldwin Buckstone

Dance. . .Misses Cook

The Corsican Brothers--Dion Boucicault

March 22
Royal Lyceum Theatre
John Nickinson, Manager
King Street

102, or The Veteran and his Progeny--H. M. Milner

The Corsican Brothers--Dion Boucicault

March 23
Royal Lyceum Theatre
John Nickinson, Manager
King Street

State Secrets, or Cavaliers and Roundheads--A. Snodgrass

The Corsican Brothers--Dion Boucicault

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1854

March 23 (cont.)

The Brothers...Mr. G. S. Lee M. de Chateau Renard...Mr. John
Louis Frenchi's Ghost...Mr. Nickinson
Creighton

March 24 Royal Lyceum Theatre
John Nickinson, Manager
King Street

102, or The Veteran and his Progeny--H. M. Milner

The Corsican Brothers--Dion Boucicault

March 25 Royal Lyceum Theatre
John Nickinson, Manager
King Street

The Irishman in London--William Macready

The Corsican Brothers--Dion Boucicault

March 27 Royal Lyceum Theatre
John Nickinson, Manager
King Street

Wigs and Widows, or Rouge et Noir--Joseph Ebsworth

Dance...Misses Cook

Warlock of the Glen--C. E. Walker

March 28 Royal Lyceum Theatre
John Nickinson, Manager
King Street

Benefit of Mr. G. S. Lee

Promotion, or A Morning at Versailles--James R. Planche

Recitation, "Bucks Have at Ye All"...Mr. G. K. Dickinson

The Corsican Brothers--Dion Boucicault

March 29 Royal Lyceum Theatre
John Nickinson, Manager
King Street

Kate Kearney, or The Fairy of the Lakes--William Collier

Dance...Misses Cook

The Warlock of the Glen--C. E. Walker

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1854

March 30 Royal Lyceum Theatre
John Nicholson, Manager
King Street

Love in Humble Life--John Howard Payne

Dance...Misses Cook

Brian Boromhe, or The Battle of Clontarf--James Sheridan Knowles

March 31 Royal Lyceum Theatre
John Nicholson, Manager
King Street
Benefit of Miss C. Nicholson

Cesario and Giana--Johann Schiller

Dance...Misses Cook

The Good for Nothing--John Baldwin Buckstone

April 1 Royal Lyceum Theatre
John Nicholson, Manager
King Street

Richard the Third--William Shakespeare

Richard...Mr. G. K. Dickinson

Dance...Misses Cook

Slasher and Crasher--John Maddison Morton

April 3 Royal Lyceum Theatre
John Nicholson, Manager
King Street

Macbeth, King of Scotland--William Shakespeare

April 4 Royal Lyceum Theatre
John Nicholson, Manager
King Street

Ion--Judge Talfourd

Dance...Misses Cook

Wigs and Widows--John Elsworth
1854

April 5
Royal Lyceum Theatre
John Nickinson, Manager
King Street
Last Night of the Season

The Corsican Brothers--Dion Boucicault

The Spitalfields Weaver--Thomas Haynes Bayly

April 17
Royal Lyceum Theatre
John Nickinson, Manager
King Street
Second Year of the Present Management
First Appearance of Mr. Gratton Dawson

The Wife, or A Tale of Mantua--James Sheridan Knowles

St. Pierre...Mr. Gratton Dawson
Duke Leonardo...Mr. Brink
Ferrardo...Mr. Rodgers
Lorenzo...Mr. Walters
Count Florio...Miss E. Nickinson
Mariana...Miss C. Nickinson

April 17
Panorama
St. Lawrence Hall, King Street
Mirror of the Golden Land

April 18
Panorama
St. Lawrence Hall, King Street
Mirror of the Golden Land

April 19
Panorama
St. Lawrence Hall, King Street
Mirror of the Golden Land

April 20
Panorama
St. Lawrence Hall, King Street
Mirror of the Golden Land

April 21
Panorama
St. Lawrence Hall, King Street
Mirror of the Golden Land

April 22
Panorama
St. Lawrence Hall, King Street
Mirror of the Golden Land
1854

April 25
Panorama
St. Lawrence Hall, King Street
Mirror of the Golden Land

April 26
Panorama
St. Lawrence Hall, King Street
Mirror of the Golden Land

April 27
Panorama
St. Lawrence Hall, King Street
Mirror of the Golden Land

May 3
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Jack Sheppard--Harrison Ainsworth
Jonathen Wild...Mr. G. S. Lee

May 15
Royal Lyceum Theatre
John Nickinson, Manager
King Street
Benefit of the Soldiers' Widows and Orphans

The Soldiers Daughter--Andrew Cherry
?...Mr. G. S. Lee
Governor Hartman...Mr. J. Nickinson
?...Mr. Peters
Widow...Miss C. Nickinson

Beauty and the Beast--James R. Planche

May 25
Panorama
St. Lawrence Hall, King Street
The Mammoth Cave
The Niagara Falls
The Crystal Palace, London

Vocalists...Misses Avondale

May 26
Panorama
St. Lawrence Hall, King Street
The Mammoth Cave
The Niagara Falls
1854

May 26 (cont.) The Crystal Palace, London
Vocalists...Misses Avondale

May 27
Panorama
St. Lawrence Hall, King Street
D. L.

The Mammoth Cave

The Niagara Falls

The Crystal Palace, London

Vocalists...Misses Avondale

June 3
Panorama
James Stevenson, Agent
St. Lawrence Hall, King Street
Mir.

The Canadas

June 5
Panorama
James Stevenson, Agent
St. Lawrence Hall, King Street
Mir.

The Canadas

June 8
Panorama
James Stevenson, Agent
St. Lawrence Hall, King Street
Mir.

The Canadas

June 9
Panorama
James Stevenson, Agent
St. Lawrence Hall, King Street
Mir.

The Canadas

June 10
Panorama
James Stevenson, Agent
St. Lawrence Hall, King Street
Mir.

The Canadas

June 12
Sanford's Opera Troupe
J. T. Donnelly, Agent
Royal Lyceum Theatre
D. L.

June 12
Panorama
James Stevenson, Agent
St. Lawrence Hall, King Street
Mir.

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1854

June 19  Sanford's Opera Troupe  D. L.
        J. T. Donnelly, Agent
        Royal Lyceum Theatre

June 19  Panorama  Mir.
        James Stevenson, Agent
        St. Lawrence Hall, King Street

June 20  Sanford's Opera Troupe  D. L.
        J. T. Donnelly, Agent
        Royal Lyceum Theatre

June 20  Panorama  Mir.
        James Stevenson, Agent
        St. Lawrence Hall, King Street

June 21  Sanford's Opera Troupe  D. L.
        J. T. Donnelly, Agent
        Royal Lyceum Theatre

June 22  Sanford's Opera Troupe  D. L.
        J. T. Donnelly, Agent
        Royal Lyceum Theatre

June 23  Sanford's Opera Troupe  D. L.
        J. T. Donnelly, Agent
        Royal Lyceum Theatre

June 24  Sanford's Opera Troupe  D. L.
        J. T. Donnelly, Agent
        Royal Lyceum Theatre

July 27  Royal Lyceum Theatre  H. T. C. Playbill
        John Nickinson, Manager
        King Street
        For Three Nights Only--Mr. W. Davidge

Paul Pry--John Poole

Paul Pry...Mr. W. Davidge  Simon...Mr. Wren
Frank Hardy...Mr. Brink  Willis...Mr. Flanders
Col. Hardy...Mr. Nickinson  Phoebe...Miss C. Nickinson
Witherton...Mr. Petrie  Mrs. Subtle...Miss Phillips
Stanley...Mr. Notter  Eliza...Miss V. Nickinson
Harry Stanley...Mr. Thompson  Marian...Mrs. Brink

Dance...Misses Cook

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1854

July 27 (cont.)  Poor Pillicoddy--John Maddison Morton

Mr. Pillicoddy...Mr. W. Davidge  Mrs. O'Scuttle...Miss V. Nickinson
Capt. O'Scuttle...Mr. Petrie  Sarah Blunt...Miss C. Nickinson
Mrs. Pillicoddy...Miss Phillips

July 28  Royal Lyceum Theatre  H. T. C. Playbill
John Nicholson, Manager  
King Street

Petticoat Government--Charles Dance

Hectic...Mr. W. Davidge  Bridoon...Mr. Thompson
Clover...Mr. Petrie  Mrs. Carney...Miss Phillips
Stump...Mr. Notter  Annabella...Miss V. Nickinson
Dance...Mr. D. Thompson

The Buzzards

John Small...Mr. W. Davidge  Miss Lucretia Buzzard...Miss Phillips
Mr. Benjamin Buzzard...Mr. Petrie  Sally...Miss V. Nickinson
Mr. Glimmer...Mr. Brink

A Morning Call--Charles Dance

Mrs. Chillingstone...Miss C.  Sir Ardent...Mr. Brink
Nichinson

July 29  Royal Lyceum Theatre  
John Nicholson, Manager  
King Street

Last Night for the Benefit of Mr. W. Davidge

Paul Pry--John Poole

Paul Pry...Mr. W. Davidge  Simon...Mr. Wren
Frank Hardy...Mr. Brink  Willis...Mr. Flanders
Col. Hardy...Mr. Nickinson  Phoebe...Miss C. Nickinson
Witherton...Mr. Petrie  Mrs. Subtle...Miss Phillips
Stanley...Mr. Notter  Eliza...Miss V. Nickinson
Harry Stanley...Mr. Thompson  Marian...Mrs. Brink

Dance, "Highland Fling"...Mr. Den Thompson
Song...Mr. W. Davidge

Robert Macaire, or The Two Murderers--Charles Selby

Robert Macaire...Mr. Nickinson  Charles...Mr. Thompson
Jacques Strop...Mr. W. Davidge  Waiter...Mr. Wren
Dermont...Mr. Notter  Clementine...Miss V. Nickinson
Germueil...Mr. Petrie  Marie...Miss Phillips
Pierre...Mr. Flanders
1854

July 31 Royal Lyceum Theatre
John Nicholson, Manager
King Street
Mr. W. Davidge--For Three Nights Longer

Dominique the Deserter--William Henry Murray

Dominique...Mr. W. Davidge
La Lache...Mr. Petrie
Marvillier...Mr. Notter
D'Arville...Mr. Flanders
Gashard...Mr. Thompson
Duvernie...Mr. Brink

Louis...Mr. Redmond
Henri...Mr. Wren
Lady Blanche...Mrs. Brink
Jeanette...Miss V. Nicholson
Genevieve...Miss Phillips

Dance...Mr. Thompson

Poor Pillicoddy--John Maddison Morton

Mr. Pillicoddy...Mr. W. Davidge
Capt. O'Scuttle...Mr. Petrie
Mrs. Pillicoddy...Miss Phillips

Mrs. O'Scuttle...Miss V. Nicholson
Sarah Blunt...Miss C. Nicholson

Aug. 1 Royal Lyceum Theatre
John Nicholson, Manager
King Street

Secret Service, or The Cure and the Minister--James R. Planche

Michael Perrin...Mr. W. Davidge
Fouche...Mr. Brink
Jules de Crussac...Mr. Notter
Desaunais...Mr. Petrie

Bernard...Mr. Thompson
L'Encre...Mr. Flanders
Ratione...Mr. Wren
Therese...Miss Phillips

Favorite Dance...Mr. D. Thompson

Betsey Baker--John Maddison Morton

Mr. Marmaduke Mouser...Mr. W. Davidge
Mr. Crummy...Mr. D. Thompson

Mrs. Crummy...Miss Phillips
Betsey Baker...Miss C. Nicholson

Aug. 2 Royal Lyceum Theatre
John Nicholson, Manager
King Street

Farewell Benefit and Positively Last Night of Mr. W. Davidge

Dominique the Deserter--William Henry Murray

Dominique...Mr. W. Davidge
La Lache...Mr. Petrie
Marvillier...Mr. Notter

Louis...Mr. Redmond
Henri...Mr. Wren
Lady Blanche...Mrs. Brink

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1854

Aug. 2 (cont.)

D'Arville...Mr. Flanders
Gashard...Mr. Thompson
Duvernie...Mr. Brink

Dance...Mr. Thompson

The Two Bonnycastles--John Maddison Morton

Mr. Benjamin Bonnycastle...Mr. W. Davidge
John James Johnson...Mr. Brink
Mr. Smuggins...Mr. Petrie

Mr. Bonnycastle...Miss C. Nickinson
Helen...Miss V. Nickinson
Patty...Miss Phillips

Dance, "Fancy Hornpipe"...Mr. D. Thompson

Robert Macaire, or The Two Murderers--Charles Selby

Robert Macaire...Mr. Nickinson
Jacques Strop...Mr. W. Davidge
Dermont...Mr. Notter
Germieul...Mr. Petrie
Fierre...Mr. Flanders

Charles...Mr. Thompson
Waiter...Mr. Wren
Clementine...Miss V. Nickinson
Marie...Miss Phillips

Aug. 3

Royal Lyceum Theatre H. T. C. Playbill
John Nickinson, Manager
King Street
The First Benefit (in Canada) of Mr. Brink

The Honey Moon--John Tobin

Jacques...Mr. W. Davidge
Duke Aranza...Mr. G. Simcoe Lee
Rolando...Mr. E. H. Brink
Count Montalban...Mr. D. Thompson
Lopez...Mr. Nickinson
Balthasar...Mr. Petrie

Camphillo...Mr. Notter
Pedro...Mr. Wren
Juliana...Miss C. Nickinson
Volante...Miss Phillips
Zamora...Miss V. Nickinson

Dance, "Favorite National Hornpipe"...Mr. D. Thompson

My Young Wife and My Old Umbrella--Benjamin N. Webster

Gregory Grizzle...Mr. W. Davidge
Peter Prog...Mr. Petrie
George Allen...Mr. Thompson

Augustus Thompkins...Mr. Brink
Dinah...Miss V. Nickinson

Aug. 14

Panorama D. L.
Mr. Risley, Manager
St. Lawrence Hall, King Street

The River Thames

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1854

Aug. 15
Panorama
Mr. Risley, Manager
St. Lawrence Hall, King Street
The River Thames

Aug. 16
Panorama
Mr. Risley, Manager
St. Lawrence Hall, King Street
The River Thames

Aug. 17
Panorama
Mr. Risley, Manager
St. Lawrence Hall, King Street
The River Thames

Aug. 18
Panorama
Mr. Risley, Manager
St. Lawrence Hall, King Street
The River Thames

Aug. 19
Panorama
Mr. Risley, Manager
St. Lawrence Hall, King Street
The River Thames

Aug. 21
Panorama
Mr. Risley, Manager
St. Lawrence Hall, King Street
The River Thames

Aug. 22
Panorama
Mr. Risley, Manager
St. Lawrence Hall, King Street
The River Thames

Aug. 23
Panorama
Mr. Risley, Manager
St. Lawrence Hall, King Street
The River Thames

Aug. 24
Panorama
Mr. Risley, Manager
St. Lawrence Hall, King Street
1854

Aug. 24 (cont.) The River Thames

Aug. 25 Panorama
Mr. Risley, Manager
St. Lawrence Hall, King Street

The River Thames

Aug. 26 Panorama
Mr. Risley, Manager
St. Lawrence Hall, King Street
Last Night

The River Thames

Aug. 30 Panorama
Mr. Risley, Manager
St. Lawrence Hall, King Street
Reopened for Two Nights More

The River Thames

Sept. 1 Royal Lyceum Theatre
John Nickinson, Manager
King Street
Re-Engagement of Mr. Couldock

Richelieu--Lord Edward Bulwer-Lytton

The Maid With the Milking Pail--John Baldwin Buckstone

Sept. 1 Panorama
Mr. Risley, Manager
St. Lawrence Hall, King Street

The River Thames

Sept. 2 Royal Lyceum Theatre
John Nickinson, Manager
King Street

Pizarro, or The Death of Rolla--August Kotzebue

Family Jars--Joseph Lunn

Sept. 4 Royal Lyceum Theatre
John Nickinson, Manager
King Street
Farewell Benefit to Mr. Couldock

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1854

Sept. 4 (cont.)

Virginius, or The Roman Father--Richard Knowles

Virginius...Mr. Couldock

A Pretty Piece of Business--Thomas Morton, Jr.

Dr. Launcellot...Sir William Don

Sept. 5

Royal Lyceum Theatre
John Nickinson, Manager
King Street

Napoleon's Old Guard--Dion Boucicault

The Toodles--R. J. Raymond

The Maid With the Milk Pail--John Baldwin Buckstone

Sept. 5

Panorama
Mr. Risley, Manager
St. Lawrence Hall, King Street
One Chance More and the Last

Sept. 6

Royal Lyceum Theatre
John Nickinson, Manager
King Street
Benefit of Sir William Don

Dombey and Son--John Brougham

The Jacobite--James Robinson Planche

Orchestra...The Band of the Canadian Rifles

Sept. 7

Royal Lyceum Theatre
John Nickinson, Manager
King Street
First Night of Mile. Marie Duret

The Lady of Lyons--Lord Edward Bulwer-Lytton

Boots at the Swan--Charles Selby

Sept. 8

Royal Lyceum Theatre
John Nickinson, Manager
King Street

The Hunchback--James Sheridan Knowles

Helen...Mile. Duret
Julia...Miss C. Nickinson

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1854

Sept. 8 (cont.)  
Sketches in India
Tom Tape...Sir William Don

Sept. 9  
Royal Lyceum Theatre  
John Nickinson, Manager  
King Street

Green Bushes, or Ireland 100 Years Ago--John Baldwin Buckstone

A Pretty Piece of Business--Thomas Morton, Jr.

Sept. 11  
Royal Lyceum Theatre  
John Nickinson, Manager  
King Street

Adrienne le Couvier--Sir Theodore Martin

The Toodles--R. J. Raymond

Sept. 12  
Royal Lyceum Theatre  
John Nickinson, Manager  
King Street

Green Bushes, or Ireland 100 Years Ago--John Baldwin Buckstone

Miami...Mlle. Duret  
Nelly...Miss C. Nickinson

The Four Sisters

Sept. 13  
Royal Lyceum Theatre  
John Nickinson, Manager  
King Street

Benefit of Mlle. Marie Duret

Adrienne le Couvier--Sir Theodore Martin

The Queen of the Abruzzi

Sept. 14  
Royal Lyceum Theatre  
John Nickinson, Manager  
King Street

Re-Engagement for Six Nights of Mlle. Marie Duret

Forest Flowers--John Baldwin Buckstone

Betsy Baker--John Maddison Morton
1854

Sept. 15
Royal Lyceum Theatre
John Nickinson, Manager
King Street

The Queen of the Abruzzi

The Momentous Question--Edward Fitzball

Sept. 16
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Forest Flowers--John Baldwin Buckstone

Hunting a Turtle--Charles Selby

Sept. 18
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Green Bushes, or Ireland 100 Years Ago--John Baldwin Buckstone

Murdoch...Mr. Brink
Master Grinnidge...Sir William
Don
Miama...Mlle. Marie Duret
Nelly...Miss C. Nickinson
?...Miss V. Nickinson

Sept. 19
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Forest Flowers--John Baldwin Buckstone

Hunting a Turtle--Charles Selby

Sept. 20
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Farewell Benefit and Positively Last Night of Mlle. Marie Duret

The Momentous Question--Edward Fitzball

A Match in the Dark--Charles Dance

Family Jars--Joseph Lunn

Sept. 21
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Lavater the Physiognomist--James Robinson Planche

The First Night--J. M. Maddox

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Sept. 22
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Follies of a Night—James Robinson Planche
Monsieur Jacques, or The Mad Music Master—Morris Barnett
The Spectre Bridegroom—William Thomas Moncrieff

Sept. 23
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Used Up—Dion Boucicault and Charles Mathews
Presumptive Evidence—John Baldwin Buckstone

Sept. 25
Royal Lyceum Theatre
John Nickinson, Manager
King Street
Benefit of Miss C. Nickinson

She Stoops to Conquer—Oliver Goldsmith
Native Talent, or The Manager in Distress—Sir William Don

Oct. 18
Dramatic Company Returns
Farewell Engagement of Sir William Don, Bart.

An Alarming Sacrifice—John Baldwin Buckstone

The Toodles—R. J. Raymond

Native Talent—Sir William Don

Oct. 19
Royal Lyceum Theatre
John Nickinson, Manager
King Street

She Stoops to Conquer—Oliver Goldsmith

Native Talent—Sir William Don

Oct. 20
Royal Lyceum Theatre
John Nickinson, Manager
King Street
1854

Oct. 20 (cont.)

The Lady of Lyons--Lord Edward Bulwer-Lytton

An Alarming Sacrifice--John Baldwin Buckstone

Oct. 21

Royal Lyceum Theatre
John Nickinson, Manager
King Street

The Jacobite--James Robinson Planche

The Maid With the Milking Pail--John Baldwin Buckstone

Cousin Joe--John Baldwin Buckstone

Oct. 23

Royal Lyceum Theatre
John Nickinson, Manager
King Street
Farewell Benefit of Sir William Don

Wreck Ashore--John Baldwin Buckstone

Native Talent--Sir William Don

Oct. 24

Royal Lyceum Theatre
John Nickinson, Manager
King Street

Michael Earle, or The Maniac Lover--Thomas Egerton Wilks

Presumptive Evidence--John Baldwin Buckstone

Oct. 25

Royal Lyceum Theatre
John Nickinson, Manager
King Street

Charles II, or The Merry Monarch--John Howard Payne

Captain Copp...Mr. J. Nickinson   Mary...Miss C. Nickinson

The Limerick Boy--James Pilgrim

Oct. 26

Royal Lyceum Theatre
John Nickinson, Manager
King Street

Pauline, or The Titled Assassin

Boots at the Swan--Charles Selby
1854

Oct. 27
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Naval Engagements--Charles Dance
The Good for Nothing--John Baldwin Buckstone
The Limerick Boy--James Pilgrim

Oct. 28
Royal Lyceum Theatre
John Nickinson, Manager
King Street

A Morning Call--Charles Dance
The Warlock of the Glen--C. E. Walker
Saucy Kate--G. Simcoe Lee

Oct. 30
Royal Lyceum Theatre
John Nickinson, Manager
King Street
Benefit of Mr. Thomas Cook

A Dead Shot--John Baldwin Buckstone
School for Scandal(Screen Scene)--Richard B. Sheridan
Kate Kearney--William Collier

Oct. 31
Royal Lyceum Theatre
John Nickinson, Manager
King Street
First Night of the Popular Young American Actress
Miss Kimberly

The Lady of Lyons--Lord Edward Bulwer-Lytton
How to Pay the Rent--Tyrone Power

Nov. 1
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Ingomar, the Barbarian--Mrs. George Lovell
Parthenia...Miss Kimberly

The Limerick Boy--James Pilgrim

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Nov. 2
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Clara, the Christian Heroine
Clara...Miss Kimberly

The Happy Man--Samuel Lover
Paddy Murphy...Mr. J. Nickinson

Nov. 3
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Benefit and Last Night of Miss Kimberly
Camille, or The Fate of a Coquette--Matilda Heron

Nov. 4
Royal Lyceum Theatre
John Nickinson, Manager
King Street

George Barnwell, or The London Merchant--George Lillo
George Barnwell...Miss Kimberly

A Woman on a Frolic
Emily...Miss Kimberly
Fanny...Miss Kimberly
Tom...Miss Kimberly
Dolly Dumps...Miss Kimberly

Nov. 6
Sanford's Opera Troupe
Royal Lyceum Theatre, King Street

Nov. 7
Sanford's Opera Troupe
Royal Lyceum Theatre, King Street

Nov. 8
Sanford's Opera Troupe
Royal Lyceum Theatre, King Street

Nov. 9
Sanford's Opera Troupe
Royal Lyceum Theatre, King Street

Nov. 10
Sanford's Opera Troupe
Royal Lyceum Theatre, King Street

Nov. 11
Sanford's Opera Troupe
Royal Lyceum Theatre, King Street
1854

Nov. 13  Royal Lyceum Theatre  D. P.
John Nickinson, Manager
King Street
First Night of the Richings Family

The Daughter of the Regiment

Dance...Misses Cook

The Limerick Boy--James Pilgrim

Nov. 14  Royal Lyceum Theatre  D. P.
John Nickinson, Manager
King Street

Don Caesar de Bazan

Maratina...Miss C. Richings

Dance...Misses Cook

The Happy Man--Samuel Lover

Nov. 15  Royal Lyceum Theatre  D. P.
John Nickinson, Manager
King Street

Prima Donna--Dion Boucicault

Dance...Miss Cook

Gretna Green--Samuel Beazley, Jr.

Nov. 16  Royal Lyceum Theatre  D. P.
John Nickinson, Manager
King Street

The Daughter of the Regiment

Dance...Misses Cook

Boots at the Swan--Charles Selby

Nov. 17  Royal Lyceum Theatre  D. P.
John Nickinson, Manager
King Street
Benefit of Miss Caroline Richings

Court Favor--James Robinson Planche

Dance...Misses Cook
1854

Nov. 17 (cont.) Roland for an Oliver—Thomas Morton

Nov. 18 Royal Lyceum Theatre
John Nickinson, Manager
King Street

Don Caesar de Bazan

Maritana...Miss C. Richings

Dance...Misses Cook

The Pass Word

Nov. 20 Royal Lyceum Theatre
John Nickinson, Manager
King Street

Re-Engagement of the Richings Family

Extremes--J. Austin Sperry

Nov. 21 Royal Lyceum Theatre
John Nickinson, Manager
King Street

Extremes--J. Austin Sperry

Nov. 22 Royal Lyceum Theatre
John Nickinson, Manager
King Street

Extremes--J. Austin Sperry

Mark Mayberry...Mr. Richings    Mrs. Crosby...Miss Richings
Mr. Higgins...Mr. H. R.

Nov. 23 Royal Lyceum Theatre
John Nickinson, Manager
King Street

Extremes--J. Austin Sperry

Nov. 24 Royal Lyceum Theatre
John Nickinson, Manager
King Street

Farewell Benefit of the Richings Family

The Prima Donna—Dion Bouicault

Dance...Misses Cook

The Pass Word

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1854

Nov. 25 Royal Lyceum Theatre
John Nickinson, Manager
D. P.
King Street

The Golden Farmer--Benjamin Nottingham Webster
Jemmy Twicher...Mr. Richings
Dance...Misses Cook

How to Pay the Rent--Tyrone Power

Nov. 27 Royal Lyceum Theatre
John Nickinson, Manager
D. P.
King Street

Satan in Paris
A Hole in the Wall--John Poole

Nov. 28 Royal Lyceum Theatre
John Nickinson, Manager
D. P.
King Street

She Stoops to Conquer--Oliver Goldsmith
Dance...Misses Cook

State Secrets--A. Snodgrass

Nov. 30 Royal Lyceum Theatre
John Nickinson, Manager
D. P.
King Street

The Warlock of the Glen--C. E. Walker
The Good for Nothing--John Baldwin Buckstone
Dance...Misses Cook

Native Talent--Sir William Don

Dec. 1 Royal Lyceum Theatre
John Nickinson, Manager
D. P.
King Street

Naval Engagements--Charles Dance
A Woman on a Frolic
Dance...Misses Cook

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1854

Dec. 1 (cont.)  The Village Lawyer—William Macready

Dec. 4  
Royal Lyceum Theatre  D. P.
John Nicholson, Manager
King Street

The Miller and His Men, or The Bohemian Robbers—Isaac Pocock
Dance...Misses Cook

A Dead Shot—John Baldwin Buckstone

Dec. 5  
Royal Lyceum Theatre  D. P.
John Nicholson, Manager
King Street

The Miller and His Men, or The Bohemian Robbers—Isaac Pocock
Dance...Misses Cook

Faint Heart Never Won Fair Lady—James Robinson Planche

Dec. 6  
Royal Lyceum Theatre  D. P.
John Nicholson, Manager
King Street

The Miller and His Men, or The Bohemian Robbers—Isaac Pocock
Dance...Miss Cook

Ring Doves—Charles James Mathews

Dec. 7  
Royal Lyceum Theatre  D. P.
John Nicholson, Manager
King Street

The Miller and His Men, or The Bohemian Robbers—Isaac Pocock
Dance...Misses Cook

The Lottery Ticket—Samuel Beazley, Jr.

Dec. 8  
Royal Lyceum Theatre  D. L.
John Nicholson, Manager
King Street
Benefit in Aid of the Patriotic Fund

The Barrack Room, or The Emperor's Seal—Thomas Haynes Bayly
Dance, "Drum Major Jig"...Misses Julia and Rosa Cook
1854
Dec. 8 (cont.)

**Sylvester Daggerwood**—George Colman, the Younger

Sylvester Daggerwood...Mr. J. V.

Dance, "Sailor's Hornpipe"...Mr. D. Thompson

**Charles XII, or The Lion of the North**—James Robinson Planche

Charles XII...Mr. H. R.

Dec. 9 Royal Lyceum Theatre D. P.
John Nickinson, Manager
King Street

The **Lottery Ticket**—Samuel Beazley, Jr.

**Bachelor's Buttons**—Edward Stirling

Dance...Misses Cook

The **Miller and His Men**—Isaac Pocock

Dec. 12 Royal Lyceum Theatre D. P.
John Nickinson, Manager
King Street

Second Appearance of Miss Susan Denin

The **Wife**—James Sheridan Knowles

Dance...Misses Julia and Rosa Cook

The **Young Scamp**—Edward Stirling

Dec. 15 Royal Lyceum Theatre B. P.
John Nickinson, Manager
King Street

Benefit of Miss Susan Denin

**Romeo and Juliet**—William Shakespeare

Dance...Misses Cook

**The Yankee Duellist, or A Day in Toronto**—Nathaniel H. Bannister

Dec. 16 Royal Lyceum Theatre E. P.
John Nickinson, Manager
King Street

The Last Night of Miss Susan Denin

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1854

Dec. 16 (cont.)

**Douglas, or The Noble Shepherd**--John Home

Dance...Miss Julia Cook and Mr. D. Thompson

**Asmodeus, or The Little Devil's Share**--Thomas Archer

Dec. 18

Royal Lyceum Theatre
John Nicholson, Manager
King Street

**Val D'Andorre, or The Conscript's Bride**

The Miller and His Men--Isaac Pocock

Dec. 19

Royal Lyceum Theatre
John Nicholson, Manager
King Street

**Green Bushes, or Ireland 100 Years Ago**--John Baldwin Buckstone

Dance...Misses J. and R. Cook

**Ring Doves**--Charles James Mathews

Dec. 20

Royal Lyceum Theatre
John Nicholson, Manager
King Street

Second Appearance of Mlle. Duret

**The Flowers of the Forest**--John Baldwin Buckstone

Dance...Misses Julia and Rosa Cook

**The Married Rake**--Charles Selby

Dec. 21

Royal Lyceum Theatre
John Nicholson, Manager
King Street

**Zarah, or The Gypsy Girl**--George Soane

Dance...Misses Julia and Rosa Cook

**Hunting a Turtle**--Charles Selby

Dec. 22

Royal Lyceum Theatre
John Nicholson, Manager
King Street

Benefit of Mlle. Marie Duret
1854

Dec. 22 (cont.)

**Masks and Faces**--Thomas Taylor and C. Reade

Dance...Misses Julia and Rosa Cook

**Marriage of the Queen**

Dec. 23

Royal Lyceum Theatre
John Nickinson, Manager
King Street
Last Night of Mile. Duret

*George Barnwell*--George Lillo

Dance...Misses Julia and Rosa Cook

**A Match in the Dark**--Charles Dance

Dec. 26

Royal Lyceum Theatre
John Nickinson, Manager
King Street

*Black Eyed Susan, or All in the Downs*--Douglas Jerrold

Dance...Misses Julia and Rosa Cook

**The Sultan, or A Peep at the Seraglio**--Isaac Bickerstaffe

Dec. 27

Royal Lyceum Theatre
John Nickinson, Manager
King Street
Re-Engagement for Four Nights Only, Mlle. Marie Duret

*Black Eyed Susan, or All in the Downs*--Douglas Jerrold

Dance...Misses Julia and Rosa Cook

**Winning a Husband, or Seven's the Main**--George Macfarren

Dec. 28

Royal Lyceum Theatre
John Nickinson, Manager
King Street

*Masks and Faces*--Thomas Taylor and C. Reade

Dance...Misses Julia and Rosa Cook

**The Marriage of the Queen**
1854

Dec. 29 Royal Lyceum Theatre E. P.
John Nicholson, Manager
King Street
Benefit of Mlle. Duret

Jack Sheppard--Harrison Ainsworth

Jack Sheppard...Mlle. Marie Duret

Dec. 30 Royal Lyceum Theatre E. P.
John Nicholson, Manager
King Street
Only One Night More, Positively

Jack Sheppard--Harrison Ainsworth

Jack Sheppard...Mlle. Marie Duret

Summary of the 1854 Season:

New Performers: E. H. Brink, Mrs. E. H. (Jeanette) Brink, Rosa Cook, Creighton, William Davidge, Gratton Dawson, Susan Denin, Flanders, Miss Kimberly, Patrick Redmond, Caroline Richings, Peter Richings, Denman Thompson, Walters, and George W. Wren.

New Plays: Adrienne le Couvrier; Black Eyed Susan, or All in the Downs; Boots at the Swan; Brian Boroume, or The Battle of Clontarf; Camille, or The Fate of a Coquette; Cesario and Giana; Chesterfield Thinskin; Clara, the Christian Heroine; The Corsican Brothers; Court Favor; The Daughter of the Regiment; Dombey and Son; The Drunkard, or The Fallen Saved; Esmeralda, or The Deformed Bell Ringer of Notre Dame; Extremes; Forest Flowers; The Fortune of War, or A Golden Chain and a Wooden Leg; The Golden Farmer; Green Bushes, or Ireland 100 Years Ago; Gretna Green; A Hole in the Wall; Hunting a Turtle; Jack Sheppard; A Kiss in the Dark; The Limerick Boy; The Maid with the Milking Pail; Marriage of the Queen; Masks and Faces; A Match in the Dark; Michael Earle, or The Maniac.
1854

Summary of the 1854 Season: (cont.)

New Plays: (cont.) Lover; My Young Wife and My Old Umbrella; Native Talent; 102, or The Veteran and His Progeny; Pauline, or The Titled Assassin; Petticoat Government; Presumptive Evidence; A Pretty Piece of Business; Prima Donna; Promotion, or A Morning at Versailles; Ring Doves; Roland for an Oliver; Secret Service, or The Cure and the Minister; The Spitalsfield Weaver; The Sultan, or A Peep at the Seraglio; Swiss Swains, or Alpine Maid; Warlock of the Glen; Wigs and Widows, or Rouge et Noir; A Woman on a Frolic; The Yankee Duellist, or A Day in Toronto; and Zarah, or The Gypsy Girl.
1855

Jan. 2
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Napoleon's Old Guard--Dion Boucicault

Dance...Misses Julia and Rosa Cook

Black Eyed Susan, or All in the Downs--Douglas Jerrold

Jan. 2
Panorama
W. J. Burton, Artist and Manager
St. Lawrence Hall, King Street

The Crimean War

Jan. 3
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Eva of Alsace, or Old Regimentals--William Bayle Bernard

Dance...Misses Julia and Rosa Cook

Black Eyed Susan, or All in the Downs--Douglas Jerrold

Jan. 3
Panorama
W. J. Burton, Artist and Manager
St. Lawrence Hall, King Street

The Crimean War

Jan. 4
Royal Lyceum Theatre
John Nickinson, Manager
King Street

The Ring Doves--Charles James Mathews

Dance...Misses Julia and Rosa Cook

Monsieur Jacques--Morris Barnett

Fancy Dance...Mr. Thompson

Scenes in the Life of an Unprotected Female

Jan. 4
Panorama
W. J. Burton, Artist and Manager
St. Lawrence Hall, King Street

The Crimean War
1855

Jan. 5 Royal Lyceum Theatre
John Nickinson, Manager
King Street

*Misteltoe Bough, or Young Lovel's Bride*—Charles A. Somerset

Fancy Dance...Mr. Thompson

The *Village Gossip, or Mischief Making*—Isaac Pocock

Dance, "Naval Hornpipe"...Mr. Thompson

*Teddy Roe, or The Tipperary Adonis*—Edward Stirling

Jan. 5 Panorama
W. J. Burton, Artist and Manager
St. Lawrence Hall, King Street

The Crimean War

Jan. 6 Royal Lyceum Theatre
John Nickinson, Manager
King Street

*Val D'Andorre, or The Conscript's Bride*

Black Eyed Susan, or *All in the Downs*—Douglas Jerrold

Jan. 6 Panorama
W. J. Burton, Artist and Manager
St. Lawrence Hall, King Street

The Crimean War

Jan. 8 Royal Lyceum Theatre
John Nickinson, Manager
King Street

*The Village Gossip, or Mischief Making*—Isaac Pocock

Dance...Misses Julia and Rosa Cook

Nature and Philosophy, or *The Youth Who Never Saw a Woman*

Dance, "Highland Fling"...Miss Cook

*Teddy Roe, or The Tipperary Adonis*—Edward Stirling

Jan. 8 Panorama
W. J. Burton, Artist and Manager
St. Lawrence Hall, King Street

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1855

Jan. 8 (cont.) The Crimean War

Jan. 9 Royal Lyceum Theatre D. P.
John Nickinson, Manager
King Street

The Mysterious Stranger, or Satan in Paris

Dance, "Highland Fling"...Miss Cook

The Lottery Ticket--Samuel Beazley, Jr.

Jan. 9 Panorama Exam.
W. J. Burton, Artist and Manager
St. Lawrence Hall, King Street

The Crimean War

Jan. 10 Royal Lyceum Theatre D. P.
John Nickinson, Manager
King Street

Black Eyed Susan, or All in the Downs--Douglas Jerrold

Dance...Misses Julia and Rosa Cook

Nature and Philosophy, or The Youth Who Never Saw A Woman

Jan. 10 Panorama Exam.
W. J. Burton, Artist and Manager
St. Lawrence Hall, King Street

The Crimean War

Jan. 11 Royal Lyceum Theatre D. P.
John Nickinson, Manager
King Street

Mistletoe Bough, or Young Lovel's Bride--Charles A. Somerset

Dance...Misses Julia and Rosa Cook

Eva of Alsace, or Old Regimentals--William Bayle Bernard

Jan. 11 Panorama Exam.
W. J. Burton, Artist and Manager
St. Lawrence Hall, King Street

The Crimean War
1855

Jan. 12
Royal Lyceum Theatre
John Nickinson, Manager
King Street
Benefit of Miss Charlotte Nickinson

A Peculiar Position--James Robinson Planche
Dance...Misses Julia and Rosa Cook

The Roll of the Drum--Thomas Egerton Wilks
Jan. 12
Panorama
W. J. Burton, Artist and Manager
St. Lawrence Hall, King Street

The Crimean War

Jan. 13
Royal Lyceum Theatre
John Nickinson, Manager
King Street

The Roll of the Drum--Thomas Egerton Wilks
Dance...Misses Julia and Rosa Cook

Murphy's Weather Almanac
Jan. 13
Panorama
W. J. Burton, Artist and Manager
St. Lawrence Hall, King Street

The Crimean War

Jan. 15
Royal Lyceum Theatre
John Nickinson, Manager
King Street

A Peculiar Position--James Robinson Planche
Dance...Misses Julia and Rosa Cook
Song, "Cheer, Boys, Cheer"...Mr. Champness

Scenes in the Life of an Unprotected Female
Song, "Country Gaby"...Mr. Champness

Honest Thieves, or The Faithful Irishman--Thomas Knight
Jan. 16
Royal Lyceum Theatre
John Nickinson, Manager
King Street
1855

Jan. 16 (cont.)

The Sultan, or A Peep into the Seraglio--Isaac Pocock

The Miller and His Men, or The Robbers of Bohemia--Isaac Pocock

Jan. 17
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Three Weeks After Marriage--Arthur Murphy

Dance...Misses Julia and Rosa Cook

Black Eyed Susan, or All in the Downs--Douglas Jerrold

Jan. 18
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Mary, Queen of Scots, or The Escape from Loch Leven--William Henry Murray

Dance...Misses Julia and Rosa Cook

Murphy's Weather Almanac

Jan. 19
Royal Lyceum Theatre
John Nickinson, Manager
King Street

The Second Annual Benefit of the Canadian Military Asylum

Mary, Queen of Scots, or The Escape from Loch Leven--William Henry Murray

Dance...Misses Julia and Rosa Cook

The Review, or The Wags of Windsor--George Colman

Jan. 20
Royal Lyceum Theatre
John Nickinson, Manager
King Street

The Roll of the Drum--Thomas Egerton Wilks

Dance...Misses Julia and Rosa Cook

Mary, Queen of Scots, or The Escape from Loch Leven--William Henry Murray
1855

Jan. 22  Royal Lyceum Theatre
John Nickinson, Manager
King Street
First Night of the Distinguished Tragedian, Mr. Couldock

Hamlet, Prince of Denmark--William Shakespeare

Jan. 23  Royal Lyceum Theatre
John Nickinson, Manager
King Street

Richelieu, or The Conspiracy--Lord Edward Bulwer-Lytton

Dance...Misses Julia and Rosa Cook

Village Gossip, or Mischief Maker--Isaac Pocock

Jan. 24  Royal Lyceum Theatre
John Nickinson, Manager
King Street

The Lady of Lyons--Lord Edward Bulwer-Lytton

Dance...Misses Julia and Rosa Cook

Teddy Roe, or The Tipperary Adonis--Edward Stirling

Jan. 25  Royal Lyceum Theatre
John Nickinson, Manager
King Street
First Night of the Distinguished Tragedian, Mr. Couldock

Hamlet, Prince of Denmark--William Shakespeare

Jan. 26  Royal Lyceum Theatre
John Nickinson, Manager
King Street

Richelieu, or The Conspiracy--Lord Edward Bulwer-Lytton

Dance...Misses Julia and Rosa Cook

Village Gossip, or Mischief Making--Isaac Pocock

Jan. 27  Royal Lyceum Theatre
John Nickinson, Manager
King Street
Third Night of Mr. Couldock

A New Way to Pay Old Debts--Phillip Massinger
1855

Jan. 27 (cont.)

Dance...Misses Julia and Rosa Cook

_Nature and Philosophy, or The Youth Who Never Saw a Woman_

Jan. 29 Royal Lyceum Theatre D. P.
John Nicholson, Manager
King Street

_Louis XI, King of France---Dion Boucicault_

Dance...Misses Julia and Rosa Cook

_The Hole in the Wall---John Poole_

Jan. 30 Royal Lyceum Theatre D. P.
John Nicholson, Manager
King Street

_King Lear---William Shakespeare_

Jan. 31 Royal Lyceum Theatre D. P.
John Nicholson, Manager
King Street

_King Lear---William Shakespeare_

Feb. 1 Royal Lyceum Theatre D. P.
John Nicholson, Manager
King Street

_King Lear---William Shakespeare_

Feb. 2 Royal Lyceum Theatre D. P.
John Nicholson, Manager
King Street

_Benefit of Mr. Couldock_

_The Willow Copse---Dion Boucicault_

Dance...Misses Julia and Rosa Cook

_Louis XI, King of France---Dion Boucicault_

Feb. 3 Royal Lyceum Theatre D. P.
John Nicholson, Manager
King Street

_Positively the Last Night of Mr. Couldock_

_Richard III---William Shakespeare_
1855

Feb. 3 (cont.)

Dance...Misses Julia and Rosa Cook

Teddy Roe, or The Tipperary Adonis--Edward Stirling

Feb. 5

Royal Lyceum Theatre
John Nickinson, Manager
King Street

First Appearance of Morris Barnett

La Frontiere de Savoie

Dance...Misses Julia and Rosa Cook

Queen's Own, or The Irish Orderly

Feb. 6

Royal Lyceum Theatre
John Nickinson, Manager
King Street

More Blunders Than One--George Herbert Rodwell

Dance...Misses Julia and Rosa Cook

The Wondering Minstrel--Henry Mayhew

The School for Tigers--Mark Lemon

Feb. 7

Royal Lyceum Theatre
John Nickinson, Manager
King Street

Mistletoe Bough, or Young Lovel's Bride--Charles A. Somerset

Dance...Misses Julia and Rosa Cook

Monsieur Tonson, or The Haunted Frenchman--William Thomas Moncrieff

Feb. 8

Royal Lyceum Theatre
John Nickinson, Manager
King Street

Black Eyed Susan, or All in the Downs--Douglas Jerrold

Dance...Misses Julia and Rosa Cook

Michael Earle, or The Maniac Lover--Thomas Egerton Wilks

Feb. 9

Royal Lyceum Theatre
John Nickinson, Manager
King Street
1855

Feb. 9 (cont.)  Ben Bolt--John Beer Johnstone
Dance...Misses Julia and Rosa Cook

Monsieur Tonson, or The Haunted Frenchman--William Thomas Moncrieff

Feb. 10 Royal Lyceum Theatre  D. P.
John Nickinson, Manager
King Street

Ben Bolt--John Beer Johnstone
Dance...Misses Julia and Rosa Cook

The Review, or The Wags of Windsor--George Colman

Feb. 12 Royal Lyceum Theatre  D. P.
John Nickinson, Manager
King Street

More Blunders Than One--George Herbert Rodwell
Dance...Misses Julia and Rosa Cook

The Miller and His Men, or The Robbers of Bohemia--Isaac Pocock

Feb. 13 Royal Lyceum Theatre  D. P.
John Nickinson, Manager
King Street

Ben Bolt--John Beer Johnstone
The Wandering Minstrel--Henry Mayhew
Dance...Misses Julia and Rosa Cook

Sayings and Doings, or The Rule of Contrary--John Maddison Morton

Feb. 14 Royal Lyceum Theatre  D. P.
John Nickinson, Manager
King Street

First Night of the Distinguished Tragedian, Mr. J. Anderson

The Lady of Lyons, or Love and Pride--Lord Edward Bulwer-Lytton
Dance...Misses Julia and Rosa Cook

Box and Cox--John Maddison Morton

Feb. 15 Royal Lyceum Theatre  D. P.
John Nickinson, Manager
King Street

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1855

Feb. 15 (cont.)

Othello, the Moor of Venice--William Shakespeare

Dance...Misses Julia and Rosa Cook

The Limerick Boy--James Pilgrim

Feb. 16

Royal Lyceum Theatre
John Nicholson, Manager
King Street
Third Night of Mr. J. Anderson

Hamlet, Prince of Denmark--William Shakespeare

Feb. 17

Royal Lyceum Theatre
John Nicholson, Manager
King Street
Benefit and Last Night of Mr. J. Anderson

The King of the Commons--James White

Dance...Misses Julia and Rosa Cook

The Wandering Minstrel--Henry Mayhew

Feb. 19

Royal Lyceum Theatre
John Nicholson, Manager
King Street

The Wife, or A Tale of Mantua--James Sheridan Knowles

Dance...Misses Julia and Rosa Cook

Sayings and Doings, or The Rule of Contrary--John Maddison Morton

Feb. 20

Royal Lyceum Theatre
John Nicholson, Manager
King Street
Grand Complimentary Benefit to Mr. John Nicholson

The Poor Gentleman--Sarah Isdell

Dance...Misses Julia and Rosa Cook

Scenes in the Life of an Unprotected Female

Feb. 22

Royal Lyceum Theatre
John Nicholson, Manager
King Street

Mary, Queen of Scots, or The Escape from Loch Leven--William Henry Murray
1855

Feb. 22 (cont.)

Dance...Misses Julia and Rosa Cook

Ben Bolt--John Beer Johnstone

Feb. 23

Royal Lyceum Theatre
John Nickinson, Manager
King Street
Benefit of Mr. F. H. Hodge

The Haunted Inn--Richard Brinsley Peake

Dance...Misses Julia and Rosa Cook

Midnight Watch, or The Chateau D'lf--John Maddison Morton

Song, "Villikins & His Dinah"...Mr. Nickinson

The Smoked Miser--Douglas Jerrold

Feb. 24

Royal Lyceum Theatre
John Nickinson, Manager
King Street

The Poor Gentleman--Sarah Isdell

Dance...Misses Julia and Rosa Cook

The Smoked Miser--Douglas Jerrold

Feb. 26

Royal Lyceum Theatre
John Nickinson, Manager
King Street
Benefit of Mr. E. H. Brink

Damon and Pythias, or The Test of Friendship--R. L. Shiel

Dance...Misses Julia and Rosa Cook

The Double-Bedded Room--John Maddison Morton

Feb. 27

Royal Lyceum Theatre
John Nickinson, Manager
King Street

Ring Doves--Charles James Mathews

Dance...Misses Julia and Rosa Cook

Three Weeks After Marriage--Arthur Murphy

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1855

Feb. 27 (cont.)

The Haunted Inn--Richard Brinsley Peake

Feb. 28  Royal Lyceum Theatre  
John Nickinson, Manager  
King Street  
D. P.

She Stoops to Conquer--Oliver Goldsmith

Dance...Misses Julia and Rosa Cook

The Queen's Own, or The Irish Orderly

March 1  Royal Lyceum Theatre  
John Nickinson, Manager  
King Street  
First Night of Mr. Frederick Buxton  
D. P.

A Morning Call--Charles Dance

Dance...Misses Julia and Rosa Cook

Mr. and Mrs. Peter White

Dance...Misses Julia and Rosa Cook

Seeing Buxton

March 2  Royal Lyceum Theatre  
John Nickinson, Manager  
King Street  
D. P.

The School for Scandal--Richard Brinsley Sheridan

Dance...Misses Julia and Rosa Cook

Nipp'd in the Bud, or The King's Gardener--Charles Selby

March 3  Royal Lyceum Theatre  
John Nickinson, Manager  
King Street  
D. P.

Ben Bolt--John Beer Johnstone

Dance...Misses Julia and Rosa Cook

A Lady and a Gentleman in a Peculiarly Perplexing Predicament--  
Charles Selby

Dance...Misses Cook
1855

March 3 (cont.)  Mr. and Mrs. Peter White

March 5  Royal Lyceum Theatre  D. P.
John Nicholson, Manager
King Street

First Appearance in Canada of Mr. Harry Seymour

The Anchor of Hope, or The Seaman's Bride--Edward Stirling

Dance...Misses Julia and Rosa Cook

Esmerelda, or The Deformed Bell Ringer of Notre Dame--Edward Fitzball

March 6  Royal Lyceum Theatre  D. P.
John Nicholson, Manager
King Street

Esmerelda, or The Deformed Bell Ringer of Notre Dame--Edward Fitzball

Don Juan, or The Libertine Destroyed--Isaac Pocock

March 7  Royal Lyceum Theatre  D. P.
John Nicholson, Manager
King Street

The Youthful Days of Schamyl, or The Rose of Circassia

Don Juan, or The Libertine Destroyed--Isaac Pocock

March 8  Royal Lyceum Theatre  D. P.
John Nicholson, Manager
King Street

The Youthful Days of Schamyl, or The Rose of Circassia

Valentine and Orson--Albert Richard Smith and Tom Taylor

March 9  Royal Lyceum Theatre  D. P.
John Nicholson, Manager
King Street

Hercules! The King of Clubs--Frederick Fox Cooper

Merchant of Venice (Trial Scene)--William Shakespeare

Dance...Misses Cook

Will Watch, The Bold Smuggler--J. H. Amherst

March 10  Royal Lyceum Theatre  D. P.
John Nicholson, Manager
King Street

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1855

March 10 (cont.) Last Night of Mr. H. Seymour

Jack's the Lad

Dance...Misses Julia and Rosa Cook

Richard III (Act V)--William Shakespeare

Don Juan, or The Libertine Destroyed--Isaac Pocock

March 12 Royal Lyceum Theatre
John Nickinson, Manager
King Street

Re-engagement of Mr. H. Seymour

Hercules! The King of Clubs--Frederick Fox Cooper

Dance...Misses Cook

The Laughing Hyena

Dance...Misses Cook

Frankenstein, or Le Magicien et le Monstre--H. M. Milner

March 13 Royal Lyceum Theatre
John Nickinson, Manager
King Street

Trial by Battle--William Barrymore

Dance...Misses Cook

A Kiss in the Dark--John Baldwin Buckstone

Dance...Misses Cook

The Anchor of Hope--Edward Stirling

March 14 Royal Lyceum Theatre
John Nickinson, Manager
King Street

Jack's the Lad

Dance...Misses Cook

Woman's Rights

Dance...Misses Cook

Don Juan--Isaac Pocock
1855

March 15  Royal Lyceum Theatre
JohnNickinson, Manager
King Street

Ben the Boatswain--Thomas Egerton Wilks
Dance...Misses Cook

A Trial by Battle--William Barrymore

March 16  Royal Lyceum Theatre
John Nickinson, Manager
King Street
Farewell Benefit of Mr. H. Seymour

Eustache--John Courtney
Dance...Misses Cook

Jack Robinson and His Monkey--William Barrymore

March 17  Royal Lyceum Theatre
John Nickinson, Manager
King Street
Positively the Last Night of Mr. H. Seymour

Ben the Boatswain--Thomas Egerton Wilks
Dance...Misses Cook

Jack Robinson and His Monkey--William Barrymore

March 19  Royal Lyceum Theatre
John Nickinson, Manager
King Street
Engagement for Six Nights Only
Mr. T. D. Rice and Herr Cline

Jumbo Jum--Thomas D. Rice
Tightrope Dance, "Highland Fling"...Herr Cline

The Virginia Mummy--Thomas D. Rice

March 20  Royal Lyceum Theatre
John Nickinson, Manager
King Street

Jim Crow in London
Tightrope Dance, "Sabotiere"...Herr Cline
1855

March 20 (cont.)  Jumbo Jum--Thomas D. Rice

March 21  Royal Lyceum Theatre
          John Nickinson, Manager
          King Street
Third Night of Mr. T. D. Rice and Herr Cline

The Foreign Prince--William Leman Rede

Tightrope Dance, "Highland Fling"...Herr Cline

The Virginia Mummy--Thomas D. Rice

March 22  Royal Lyceum Theatre
          John Nickinson, Manager
          King Street

Peacock and Crow--Thomas Parry

Tightrope Dance, "Sabotiere"...Herr Cline

Jumbo Jum--Thomas D. Rice

March 23  Royal Lyceum Theatre
          John Nickinson, Manager
          King Street

Othello, or The Jealous Nigger

Tightrope Performance...Herr Cline

Jim Crow in London

March 24  Royal Lyceum Theatre
          John Nickinson, Manager
          King Street
Last Appearance of Mr. T. D. Rice and Herr Cline

Othello, the Jealous Nigger

Tightrope Performance...Herr Cline

The Foreign Prince--William Leman Rede

March 26  Royal Lyceum Theatre
          John Nickinson, Manager
          King Street
First Appearance in Toronto of Monsieur and Madame Bouxary

A Blighted Being--Tom Taylor

Scenes in the Life of an Unprotected Female--Joseph Stirling Coyne
1855

March 26 (cont.)

Dance, "Irish Jig"...Monsieur and Madame Bouxary

**A Wilful Murder**--Thomas H. Higgin

March 27

Royal Lyceum Theatre
John Nicholson, Manager
King Street

**A Blighted Being**--Tom Taylor

Dance, "Pas Sytrien"...Monsieur and Madame Bouxary
Tightrope Performance...Madame Olinza
Dance, "Irish Jig"...Monsieur and Madame Bouxary

**A Kiss in the Dark**--John Baldwin Buckstone

March 28

Royal Lyceum Theatre
John Nicholson, Manager
King Street

**Mr. and Mrs. White, or The Happy Father**

Dance, "Pas Sytrien"...Monsieur and Madame Bouxary
Tightrope Performance...Madame Olinza
Dance, "Irish Jig"...Monsieur and Madame Bouxary

**Box and Cox**--John Maddison Morton

March 29

Royal Lyceum Theatre
John Nicholson, Manager
King Street

**Teddy Roe, or The Tipperary Adonis**--Edward Stirling

Dance, "Las Boleras de Cadiz"...Monsieur and Madame Bouxary
Tightrope Performance...Madame Olinza

**Two O'Clock in the Morning, or A Mysterious Affair**--Charles James Mathews

**A Night With Buxton**

March 30

Royal Lyceum Theatre
John Nicholson, Manager
King Street

**The Secret, or A Hole in the Wall**--William Barrymore
1855

March 30 (cont.)

Dance, "La Viennoise"...Monsieur and Madame Bouxary
Tightrope Performance...Madame Olinza

_A Wilful Murder_—Thomas H. Higgie

Dance...Monsieur and Madame Bouxary

_Paddy Miles, or The Limerick Boy_—James Pilgrim

March 31
Royal Lyceum Theatre
John Nickinson, Manager
King Street
_Last Night of the Season_
Benefit of Madame Olinza and Monsieur and Madame Bouxary

_Boots at the Swan_—Charles Selby

Dance, "Pas de Deux"...Monsieur and Madame Bouxary
Tightrope Performance...Madame Olinza

_A Blighted Being_—Tom Taylor

Dance...Monsieur and Madame Bouxary

_The Lottery Ticket_—Samuel Beazley, Jr.

April 11
Royal Lyceum Theatre
John Nickinson, Manager
King Street

_Founded on Facts_

Dance...Monsieur and Madame Bouxary

_Born to Good Luck, or An Irishman's Fortune_—Tyrone Power

_The Living Statue_

April 12
Royal Lyceum Theatre
John Nickinson, Manager
King Street

_Therese, The Orphan of Geneva_—John Howard Payne

Dance...Monsieur and Madame Bouxary

_The Living Statue_
1855

April 13 Royal Lyceum Theatre
John Nickinson, Manager
King Street

Black Eyed Susan, or All in the Downs--Douglas Jerrold
Dance...Monsieur and Madame Bouxary

The Living Statue

April 14 Royal Lyceum Theatre
John Nickinson, Manager
King Street

The Dumb Girl of Genoa--John Farrell
Dance...Monsieur and Madame Bouxary

Does Your Mother Know You Are Out?

The Living Statue

April 16 Royal Lyceum Theatre
John Nickinson, Manager
King Street

The Sailor of France, or The Maid of Brest--John Beer Johnstone
Dance...Monsieur and Madame Bouxary

The Turned Head--Gilbert Abbott A Beckett

Founded on Fact

April 17 Royal Lyceum Theatre
John Nickinson, Manager
King Street

The Sailor of France, or The Maid of Brest--John Beer Johnstone
Dance...Monsieur and Madame Bouxary

Crossing the Line--George Almar

The Living Statue

April 20 Royal Lyceum Theatre
John Nickinson, Manager
King Street

Mr. and Mrs. White, or The Happy Father

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1855

April 20 (cont.)

Dance...Monsieur and Madame Bouxary

Honest Thieves--Thomas Knight

Crossing the Line--George Almar

April 21

Royal Lyceum Theatre
John Nickinson, Manager
King Street

Isabelle--John Baldwin Buckstone

Dance...Monsieur and Madame Bouxary

The New Footman--Charles Selby

April 23

Royal Lyceum Theatre
John Nickinson, Manager
King Street

School for Scandal--Richard Brinsley Sheridan

Dance...Monsieur and Madame Bouxary

Your Life's in Danger--John Maddison Morton

April 24

Royal Lyceum Theatre
John Nickinson, Manager
King Street

Mary, Queen of Scots--William Henry Murray

Dance...Monsieur and Madame Bouxary

A Blighted Being--Tom Taylor

A Wilful Murder--Thomas H. Higbie

April 25

Royal Lyceum Theatre
John Nickinson, Manager
King Street

Napoleon's Old Guard--Dion Boucicault

Dance...Monsieur and Madame Bouxary

Queensbury's Fete--James Robinson Planche

Does Your Mother Know You Are Out?

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1855

April 26
Royal Lyceum Theatre  D. C.
John Nickinson, Manager
King Street
Benefit of Mr. W. H. Riley

The Rivals, or A Trip to Bath--Richard Brinsley Sheridan

Dance...Monsieur and Madame Bouxary

The New Footman--Charles Selby

April 28
Royal Lyceum Theatre  D. C.
John Nickinson, Manager
King Street

The Christentine, or Who's to be Godfather

Dance...Monsieur and Madame Bouxary

Queensbury's Fete--James Robinson Planche

The Spitfire--John Maddison Morton

April 30
Royal Lyceum Theatre  D. C.
John Nickinson, Manager
King Street

The Mother and Child are Doing Well--John Maddison Morton

A Lady and Gentleman in a Perplexing Predicament--Charles Selby

Dance...Monsieur and Madame Bouxary

The Magic Trumpet

May 1
Royal Lyceum Theatre  D. C.
John Nickinson, Manager
King Street
Benefit of Miss Phillips

The May Queen--John Baldwin Buckstone

Dance...Monsieur and Madame Bouxary

The Magic Trumpet

May 3
Royal Lyceum Theatre  D. C.
John Nickinson, Manager
King Street

Engagement for Six Nights Only of Mr. H. Farren and Miss L. Howard

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1855

May 3 (cont.)

The Lady of Lyons, or Love and Pride--Lord Edward Bulwer-Lytton

Dance...Monsieur and Madame Bouxary

The Magic Trumpet

May 4

Royal Lyceum Theatre
John Nickinson, Manager
King Street

Third Night of Mr. H. Farren and Miss L. Howard

Peg Woffington, or Masks and Faces--Thomas Taylor and C. Reade

Dance...Monsieur and Madame Bouxary

May 7

Royal Lyceum Theatre
John Nickinson, Manager
King Street

London Assurance--Dion Boucicault

Dance...Monsieur and Madame Bouxary

The Magic Trumpet

May 8

Royal Lyceum Theatre
John Nickinson, Manager
King Street

Last Night of the Season
Benefit of Mr. H. Farren and Miss Louisa Howard

Philip of France and Marie de Meranie--John Westland Marston

Dance...Monsieur and Madame Bouxary

Anthony and Cleopatra

May 14

Panorama
St. Lawrence Hall, King Street

The River Thames, or Mirror of England

May 15

Panorama
St. Lawrence Hall, King Street

The River Thames, or Mirror of England

May 16

Panorama
St. Lawrence Hall, King Street

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1855

May 16 (cont.) The River Thames, or Mirror of England

May 17
Panorama
St. Lawrence Hall, King Street
The River Thames, or Mirror of England

May 18
Panorama
St. Lawrence Hall, King Street
The River Thames, or Mirror of England

May 19
Panorama
St. Lawrence Hall, King Street
The River Thames, or Mirror of England

May 21
Panorama
St. Lawrence Hall, King Street
The River Thames, or Mirror of England

May 22
Panorama
St. Lawrence Hall, King Street
The River Thames, or Mirror of England

May 24
Royal Lyceum Theatre
John Nickinson, Manager
King Street
Queen's Birth Day--Open For This Night Only

Naval Engagements, or Hearts of Oak--Charles Dance
Dance...Monsieur and Madame Bouxary

The Rough Diamond--John Baldwin Buckstone
Dance...Monsieur and Madame Bouxary

Scenes From the Life of an Unprotected Female

May 24
Panorama
St. Lawrence Hall, King Street
The River Thames, or Mirror of England

May 25
Panorama
St. Lawrence Hall, King Street
The River Thames, or Mirror of England
1855

May 26
Panorama
St. Lawrence Hall, King Street

The River Thames, or Mirror of England

May 28
Colossal Circus
Levi J. North, Manager
Front Street, near the Jail

Equestrian...Mademoiselle Louise
Equestrian...Mr. Levi J. North
Equestrian...Mr. Horace Smith
Equestrian...Mr. A. Pastor
Equestrian...Mr. William Naylor
Equestrian...Mr. N. Rodgers
Equestrian...Mr. G. Archer
Equestrian...Mr. Kennedy
Equestrian...Mr. Vincent
Equestrian...Mr. Carlisle
Equestrian...Mr. Wheeler

Equestrian...Little Victoria North
Equestrian...Miss Jennings
Equestrian...Ella Mayberry
Equestrian...Master Willie
Equestrian...Master Jennings
Gymnast...Signor Antonio
Gymnast...Monsieur Isadore
Gymnast...Mr. T. Miller
Gymnast...Mr. A. J. Perry
Tightrope Artist...Mr. James McFarland
Clown...Mr. Ben Jennings

May 29
Colossal Circus
Levi J. North, Manager
Front Street, near the Jail

Equestrian...Mademoiselle Louise
Equestrian...Mr. Levi J. North
Equestrian...Mr. Horace Smith
Equestrian...Mr. A. Pastor
Equestrian...Mr. William Naylor
Equestrian...Mr. N. Rodgers
Equestrian...Mr. G. Archer
Equestrian...Mr. Kennedy
Equestrian...Mr. Vincent
Equestrian...Mr. Carlisle
Equestrian...Mr. Wheeler

Equestrian...Little Victoria North
Equestrian...Miss Jennings
Equestrian...Ella Mayberry
Equestrian...Master Willie
Equestrian...Master Jennings
Gymnast...Signor Antonio
Gymnast...Monsieur Isadore
Gymnast...Mr. T. Miller
Gymnast...Mr. A. J. Perry
Tightrope Artist...Mr. James McFarland
Clown...Mr. Ben Jennings

June 5
Panorama
St. Lawrence Hall, King Street

The Mirror of England, or Risley's River Thames

June 7
Panorama
St. Lawrence Hall, King Street

The Mirror of England, or Risley's River Thames
1855

June 12
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Mr. Richings and Miss Caroline Richings Will Appear
Every Night This Week

Old Heads and Young Hearts--Dion Boucicault

Dance...Monsieur and Madame Bouxary

The New Footman--Charles Selby

June 12
S. B. Howes' Menagerie and Myers and Madigan's Circus
J. M. Nixon, Director of the Combined Exhibit
Front Street

Animals: Jaguar, Two Leopards, Two Bears, Two English Deer, Zebra,
White Camel, Kangaroo, etc.

Clown...Jim Myers
Equestrian...Miss Rose Madigan
Gymnast...Professor Nixon

June 13
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Fashion, or The Aristocracy of New York--Anna C. Mowatt

Dance...Monsieur and Madame Bouxary

The Lottery Ticket--Samuel Beazley, Jr.

June 13
S. B. Howes' Menagerie and Myers and Madigan's Circus
J. M. Nixon, Director of the Combined Exhibit
Front Street

Animals: Jaguar, Two Leopards, Two Bears, Two English Deer, Zebra,
White Camel, Kangaroo, etc.

Clown...Jim Myers
Equestrian...Miss Rose Madigan
Gymnast...Professor Nixon

June 14
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Old Heads and Young Hearts--Dion Boucicault

Dance...Monsieur and Madame Bouxary

A Kiss in the Dark--John Baldwin Buckstone
1855

June 15 Royal Lyceum Theatre
John Nickinson, Manager
King Street
Benefit of Mr. Richings and Miss Caroline Richings

Extremes—J. Austin Sperry

Two Popular Songs...Miss Caroline Richings
Dance...Monsieur and Madame Bouxary

June 16 Royal Lyceum Theatre
John Nickinson, Manager
King Street

The Lady of the Lake, or The Death of Roderick Dhu
Dance...Monsieur and Madame Bouxary

The Blind Man's Daughter

June 18 Royal Lyceum Theatre
John Nickinson, Manager
King Street
Last Week of the Distinguished Artists Mr. and Miss Richings

Extremes—J. Austin Sperry

Mark Mayberry...Mr. Richings Augustus Smiley...Mr. Nickinson
Mr. Middleman Higgins...Mr. H. R. Mrs. Crosby...Miss Richings
Dance...Monsieur and Madame Bouxary

June 19 Royal Lyceum Theatre
John Nickinson, Manager
King Street

The Prima Donna—Dion Boucicault
Dance...Monsieur and Madame Bouxary

The Lady of the Lake

June 20 Royal Lyceum Theatre
John Nickinson, Manager
King Street

Maritana, or The Gypsy Girl of Madrid—Edward Fitzball
Dance...Monsieur and Madame Bouxary

Love a-la-Mode—Charles Macklin
1855

June 21
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Naomi, or The Peasant Girl's Dream--D. W. Osbaldistone

Dance...Monsieur and Madame Bouxary

A Roland for Oliver--Thomas Morton

June 22
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Farewell Benefit of Mr. Richings and Miss Caroline Richings

Clari, the Maid of Milan--John Howard Payne and James Robinson Planche

Dance...Monsieur and Madame Bouxary

The Court Favour--James Robinson Planche

June 26
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Second Night of Mr. Harry Hall

Wreck Ashore--John Baldwin Buckstone

Dance...Monsieur and Madame Bouxary

Mother and Child Doing Well--John Maddison Morton

June 27
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Legerdemain, or The Conjurer's Wife--John Oxenford

Dance...Monsieur and Madame Bouxary

Boots at the Swan--Charles Selby

June 28
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Martin Chuzzleworth

Dance...Monsieur and Madame Bouxary

Pat's Vagaries
1855

June 29
Royal Lyceum Theatre
John Nickinson, Manager
King Street
Benefit of Mr. Harry Hall

Dominique the Deserter—William Henry Murray
Spitalsfields' Weaver—Thomas Haynes Bayly

Dance...Monsieur and Madame Bouxary

Domestic Economy—Mark Lemon

July __?
Royal Lyceum Theatre
John Nickinson, Manager
King Street
First Night of Mr. John Brougham

The Serious Family—Morris Barnett
The Bachelor of Arts—Pelham Hardwicke
The Irish Lion—John Baldwin Buckstone

July 12
Circus and Menagerie
S. B. Howe, Proprietor

The Miser of Bagdad

July 13
Circus and Menagerie
S. B. Howe, Proprietor

The Miser of Bagdad

July 14
Royal Lyceum Theatre
John Nickinson, Manager
King Street
Positively One Night Only

The Reign of Terror—H. M. Milner
Magnus...Mr. Henry Farren
Mariette...Miss Louisa Howard

Delicate Ground—Charles Dance
Citizen Sangfroid...Mr. Henry Farren
Pauline...Miss Louisa Howard

Anthony and Cleopatra
Anthony...Mr. Henry Farren
Cleopatra...Miss Louisa Howard

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July 23
Royal Lyceum Theatre
John Nicholson, Manager
King Street

Paul Pry--John Poole

Paul Pry...Mr. W. Davidge
Colonel Hardy...Mr. Nickinson
Witherton...Mr. Petrie
Frank Hardy...Mr. Riley
Harry Stanley...Mr. Thompson
Old Stanley...Mr. Johnson

Simon...Mr. Notter
Willis...Mr. Shannon
Phoebe...Miss C. Nickinson
Eliza...Miss V. Nickinson
Mrs. Subtle...Miss Phillips
Marian...Miss I. Nickinson

Dance...Misses Cook
Dance...Monsieur and Madame Bouxary

Poor Pillicoddy--John Maddison Morton

John Peter Pillicoddy...Mr. W. Davidge
Captain O'Scuttle...Mr. Petrie

Mrs. Pillicoddy...Miss Phillips
Mrs. O'Scuttle...Miss V. Nickinson
Sarah Blunt...Miss C. Nickinson

July 24
Royal Lyceum Theatre
John Nicholson, Manager
King Street
Second Appearance of Mr. W. Davidge

The Honey Moon--John Tobin

Jacques...Mr. W. Davidge
Duke Aranza...Mr. G. S. Lee
Rolando...Mr. Riley
Lopez...Mr. Nickinson
Montalban...Mr. Thompson
Balthasar...Mr. Petrie

Campillo...Mr. Notter
Pedro...Mr. Shannon
Baptista...Mr. Wilson
Juliana...Miss C. Nickinson
Volante...Miss Phillips
Zamora...Miss V. Nickinson

Dance, "Pas de Deux"...Misses Cook
Dance, "L'Ariel"...Monsieur and Madame Bouxary

The Two Bonnycastles--John Maddison Morton

Mr. Benj. Bonnycastle...Mr. W. Davidge
John James Johnson...Mr. Riley
Mr. Smuggins...Mr. Petrie

Mrs. Bonnycastle...Miss C. Nickinson
Helen...Miss Phillips
Patty...Miss V. Nickinson

July 25
Royal Lyceum Theatre
John Nicholson, Manager
King Street

The Revolt, or The Masked Unmasked--C. P. Ware

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1855

July 25 (cont.)

Jacques Cabouche...Mr. W. Davidge Monsieur Gallier...Mr. Johnson
Eustache de Bai...Mr. Riley Priest...Mr. Shannon
Chevalier de Tenterre de Raoul... Victare...Mr. Wilson
     Mr. G. S. Lee Fleurette...Miss C. Nickinson
Coco...Mr. D. Thompson Mathilde...Miss Phillips
Pierre...Mr. Notter Bertha...Miss V. Nickinson

Dance...Misses Cook

Sweethearts and Wives--James Kenney

Billy Lackaday...Mr. T. G. Booth Eugeria...Miss C. Nickinson
Admiral Franklin...Mr. Petrie Laura...Miss I. Nickinson
Charles...Mr. Riley Mrs. Bell...Miss Phillips
Sanford...Mr. Thompson Susan...Miss V. Nickinson
Curtis...Mr. Johnson

July 26 Royal Lyceum Theatre H. T. C. Playbill
John Nickinson, Manager
King Street

The Revolt, or The Masked Unmasked--C. P. Ware

Jacques Cabouche...Mr. W. Davidge Monsieur Gallier...Mr. Johnson
Eustache de Bai...Mr. Riley Priest...Mr. Shannon
Chevalier de Tenterre de Raoul... Victare...Mr. Wilson
     Mr. G. S. Lee Fleurette...Miss C. Nickinson
Coco...Mr. D. Thompson Mathilde...Miss Phillips
Pierre...Mr. Notter Bertha...Miss V. Nickinson

Dance...Misses Cook

The Secret, or A Hole in the Wall--William Barrymore

Thomas...Mr. T. G. Booth Porter...Mr. Wilson
Mr. Dupuis...Mr. G. S. Lee Mrs. Dupuis...Miss Phillips
Valere...Mr. Notter Angelica...Miss V. Nickinson

July 27 Royal Lyceum Theatre H. T. C. Playbill
John Nickinson, Manager
King Street

Married Unwedded, or The Notary and the Duchess

Monsieur Morriceau...Mr. W. Leonard...Mr. Petrie
     Davidge Farincourt...Mr. Shannon
Regent of France...Mr. Thompson Raymond...Mr. Wilson
Duke de la Vanbaliere...Mr. Thompson Dangerville...Mr. Johnson
     Riley Count Fabian...Mr. Notter

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1855

July 27 (cont.)

Adrian...Mr. G. S. Lee
Julia...Miss C. Nickinson
Martha...Miss Phillips

Dance, "Pas de deux"...Misses Cook
Dance, "La Sicilean"...Monsieur and Madame Bouxary

My Young Wife and My Old Umbrella--Benjamin N. Webster

Gregory Grizzle...Mr. W. Davidge
Augustus Thompkins...Mr. G. S. Lee
Peter Prog...Mr. Petrie
Dinah...Miss V. Nickinson
George Allen...Mr. Thompson

July 28

Royal Lyceum Theatre
John Nickinson, Manager
H. T. C. Playbill

Secret Service, or The Cure and the Minister--James Robinson Planche

Michel Perrin...Mr. W. Davidge
Bernard...Mr. Thompson
Fouche...Mr. Riley
L'Encre...Mr. Wilson
Jules de Crussac...Mr. Notter
Ratione...Mr. Shannon
Desaunais...Mr. Petrie
Therese...Miss Phillips

Dance...Misses Cook

To Parents and Guardians

Mr. Swish...Mr. Petrie
Monsieur Tourbillion...Mr. Nickelston
Master Robert Nettles...Miss C. Nickelston
Iraster Skutler...Miss Julia Cook
Master Skraggs...Miss Rose Cook
Master Thornton...Master N. Lyon
Master Thompson...Master A. Lyon

Dance...Monsieur and Madame Bouxary

Robert Macaire (Act I)--Charles Selby

Robert Macaire...Mr. Nickinson
Jacques Strop...Mr. W. Davidge
Dumont...Mr. Johnson
Germieul...Mr. Petrie
Pierre...Mr. Notter

July 30

Royal Lyceum Theatre
John Nickinson, Manager
H. T. C. Playbill

King Street

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1855

July 30 (cont.)

**Married and Unwedded, or The Notary and the Duchess**

- Monsieur Morriceau...Mr. W. Davidge
- Regent of France...Mr. Thompson
- Duke de la Vanbaliere...Mr. Riley
- Adrian...Mr. G. S. Lee

- Farincourt...Mr. Shannon
- Raymond...Mr. Wilson
- Dangerville...Mr. Johnson
- Count Fabian...Mr. Notter
- Julia...Miss C. Nickinson
- Martha...Miss Phillips

Dance, "Pas de deux"...Misses Cook
Dance, "Pas de deux"...Monsieur and Madame Bouxary

**To Paris and Back For Five Pounds--John Maddison Morton**

- Mr. Samuel Snozzle...Mr. W. Davidge
- Mr. Spriggins...Mr. Petrie
- Mr. Charles Markham...Mr. G. S. Lee
- Lieut. Spike, R. N. ...Mr. Thompson

- Pounce...Mr. Johnson
- Joseph...Mr. Notter
- Superintendent...Mr. Wilson
- Telegraphic Operator...Mr. Shannon
- Miss Fanny Spriggins...Miss I. Nickinson

July 30

**St. Lawrence Hall, King Street**

**The Crimean War**

July 31

**Royal Lyceum Theatre**

**H. T. C. Playbill**

**School For Scandal--Richard Brinsley Sheridan**

- Sir Peter Teazle...Mr. W. Davidge
- Crabtree...Mr. Nickinson
- Moses...Mr. T. G. Booth
- Sir Oliver Surface...Mr. Petrie
- Charles Surface...Mr. G. S. Lee
- Joseph Surface...Mr. Riley
- Sir Benjamin Backbite...Mr. Thompson

- Rowley...Mr. Notter
- Sir Harry Bumper...Mr. Wilson
- Trip and Snake...Mr. Johnson
- Joseph's Servant...Mr. Shannon
- Lady Teazle... Miss C. Nickinson
- Mrs. Candour...Miss Phillips
- Lady Sneerwell...Miss V. Nickinson
- Maria...Miss I. Nickinson

Dance...Misses Cook
Dance...Monsieur and Madame Bouxary

**Petticoat Government--Charles Dance**

- Hectic...Mr. W. Davidge
- Clover...Mr. Petrie
- Stump...Mr. Thompson

- Bridoon...Mr. Thompson
- Mrs. Carney...Miss Phillips

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1855

July 31  
Panorama  
St. Lawrence Hall, King Street  
The Crimean War

Aug. 1  
Royal Lyceum Theatre  
Benefit and Positively Last Appearance of Mr. W. Davidge

The Crimean War

Aug. 1  
H. T. C. Playbill
John Nickinson, Manager  
King Street

Benefit and Positively Last Appearance of Mr. W. Davidge

Grandfather Whitehead--Mark Lemon

Dance

The Revolt, or The Masked Unmasked--C. P. Ware

Aug. 1  
Royal Lyceum Theatre  
Benefit of Miss C. Nickinson

The Crimean War

Aug. 2  
H. T. C. Playbill
John Nickinson, Manager  
King Street

Benefit of Miss C. Nickinson

The Love Chase--James Knowles

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1855

Aug. 2 (cont.)

Dance, "Pas de deux"...Monsieur and Madame Bouxary

**The Maid With a Milking Pail**--John Baldwin Buckstone

Dickon...Mr. T. G. Booth
Lord Philander...Mr. Petrie
Algernon...Mr. G. S. Lee
Milly...Miss C. Nickinson

Aug. 3

**Panorama**
St. Lawrence Hall, King Street

The Crimean War

Aug. 4

**Panorama**
St. Lawrence Hall, King Street

The Crimean War

Aug. 6

**Panorama**
St. Lawrence Hall, King Street

The Crimean War

Aug. 7

**Panorama**
St. Lawrence Hall, King Street

The Crimean War

Aug. 8

**Panorama**
St. Lawrence Hall, King Street

The Crimean War

Aug. 9

**Panorama**
St. Lawrence Hall, King Street

The Crimean War

Aug. 10

**Royal Lyceum Theatre**
John Nickinson, Manager
King Street
Benefit of Miss L. Howard

**As You Like It**--William Shakespeare

Rosalind...Miss L. Howard
Jacques...Mr. H. Farren
Touchstone...Mr. W. Davidge
Duke Frederick...Mr. Johnson
The Banished Duke...Mr. Hardenberg

Charles...Mr. Notter
William...Mr. T. G. Booth
Le Beau...Mr. Wilson
Amiens...Mr. Shannon
Sylvius...Mr. Thompson
Celia...Miss Phillips

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1855

Aug. 10 (cont.)

Orlando...Mr. G. S. Lee
Oliver...Mr. Riley
Adam...Mr. Petrie
Audrey...Miss V. Nickinson
Phoebe...Miss I. Nickinson
Miss V. Nickinson

Dance...Misses Cook
Dance, "La Giselle"...Monsieur and Madame Bouxary

Love and Charity--Mark Lemon

Julia Amor...Miss L. Howard
Phoebe Pop...Miss L. Howard
Louis Bertrand...Miss L. Howard
Edward Amor...Mr. Hardenberg
John...Mr. Thompson
Miss Whithers...Miss Phillips
Susan...Miss V. Nickinson

Music Director...Mr. T. Cook

Aug. 10

Panorama
St. Lawrence Hall, King Street

The Crimean War

Aug. 11

Panorama
St. Lawrence Hall, King Street

The Crimean War

Aug. 13

Panorama
St. Lawrence Hall, King Street

The Crimean War

Aug. 14

Panorama
St. Lawrence Hall, King Street

The Crimean War

Aug. 15

Panorama
St. Lawrence Hall, King Street

The Crimean War

Aug. 16

Panorama
St. Lawrence Hall, King Street

The Crimean War

Aug. 17

Panorama
St. Lawrence Hall, King Street

The Crimean War
1855

Aug. 18
Panorama
St. Lawrence Hall, King Street
The Crimean War

Aug. 22
Panorama
St. Lawrence Hall, King Street
The Russian War

Aug. 23
Panorama
St. Lawrence Hall, King Street
The Russian War

Aug. 24
Panorama
St. Lawrence Hall, King Street
The Russian War

Aug. 25
Panorama
St. Lawrence Hall, King Street
The Russian War

Aug. 27
Panorama
St. Lawrence Hall, King Street
The Russian War

Aug. 28
Royal Lyceum Theatre
John Nickinson, Manager
King Street
Another Great Shakespearean Tragedy with Mr. G. K. Dickinson
The Robbers

Dance...Misses Cook
Dance...Monsieur and Madame Bouxary

Shocking Events--John Baldwin Buckstone

Aug. 28
Panorama
St. Lawrence Hall, King Street
The Russian War

Aug. 29
Panorama
St. Lawrence Hall, King Street
The Russian War

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1855

Aug. 30
Panorama
St. Lawrence Hall, King Street
D.C.
The Russian War

Aug. 31
Panorama
St. Lawrence Hall, King Street
D.C.
The Russian War

Sept. 1
Panorama
St. Lawrence Hall, King Street
D.C.
The Russian War

Sept. 22
Royal Lyceum Theatre
John Nickinson, Manager
King Street
D.C.
Last Night Positively of Misses Susan and Kate Denin

The Honey Moon--John Tobin

Dance...Misses Cook
Dance...Monsieur and Madame Bouxary

The Wandering Boys, or The Castle of Olival--Isaac Pocock

Sept. 26
Royal Lyceum Theatre
John Nickinson, Manager
King Street
D.C.
Last Night But Three of the Renowned French Ballet Troupe

Shocking Events--John Baldwin Buckstone

Belle de L'Andalusia, or La Maja de Seviglia

Vol-Au-Vent, or The Flying Man

Sept. 29
Royal Lyceum Theatre
John Nickinson, Manager
King Street
D.C.
Last Night of the Renowned French Ballet Troupe

Shocking Events--John Baldwin Buckstone

Four Aerial Balloons

The Prima Donna--Dion Boucicault

Vol-Au-Vent

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1855

Oct. 2
Royal Lyceum Theatre
John Nickinson, Manager
King Street
Positively the Last Night But Four of the Renowned French Ballet Company

The Maja, or The Belle de L'Andalousia
La Fete Dansante
Don Juan, or A Libertine Destroyed—Isaac Pocock

Oct. 12
Royal Lyceum Theatre
John Nickinson, Manager
King Street
First Night of Mr. Couldock

The Honey Moon—John Tobin
Dance...Monsieur and Madame Bouxary

The Spectre Bridegroom, or A Ghost in Spite of Himself—William Thomas Moncrieff

Oct. 13
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Richard the Third—William Shakespeare
Dance...Monsieur and Madame Bouxary

The Secret, or A Hole in the Wall—William Barrymore

Oct. 16
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Hamlet, Prince of Denmark—William Shakespeare

Oct. 25
Royal Lyceum Theatre
John Nickinson, Manager
King Street
Second Night of the Re-Engagement of Mr. Couldock

The Stranger, or Misanthropy and Repentance—August Kotzebue
Dance...Misses Cook
Dance...Monsieur and Madame Bouxary

Slasher and Crasher—John Maddison Morton
1855

Oct. 27 Royal Lyceum Theatre
John Nickinson, Manager
King Street
Farewell Benefit of Mr. Couldock

Richelieu, or The Conspiracy--Lord Edward Bulwer-Lytton

Dance...Misses Cook and Madame Bouxary

A Queer Subject--Joseph Stirling Coyne

Oct. 29 Royal Lyceum Theatre
John Nickinson, Manager
King Street
First Night of Professor Orrin

The Ladies Battle, or Un Duel en Amour--Charles Reade

Dance...Misses Cook and Madame Bouxary

Gymnastic Exercised...Professor Orrin and Pupils

Shylock, or The Merchant of Venice Preserv'd

Oct. 30 Royal Lyceum Theatre
John Nickinson, Manager
King Street

A Wonderful Woman, or The Marquis and the Cobbler--Charles Dance

Dance...Misses Cook
Dance...Monsieur and Madame Bouxary

Gymnastic Exercises...Professor Orrin and Pupils

Shylock, or The Merchant of Venice Preserved

Nov. 1 Royal Lyceum Theatre
John Nickinson, Manager
King Street

Giraldi Duvenal, the Ruffian Boy--Edward Fitzball

Dance...Misses Cook
Dance...Monsieur and Madame Bouxary

Gymnastic Exercises...Professor Orrin and Pupils

Shylock, or The Merchant of Venice Preserved

Nov. 2 Royal Lyceum Theatre
John Nickinson, Manager
King Street
1855

Nov. 2 (cont.)

**The Ladies Battle, or Un Duel en Amour**—Charles Reade

Dance...Misses Cook

Dance...Monsieur and Madame Bouxary

Gymnastic Exercises...Professor Orrin and Pupils

**Shylock, or The Merchant of Venice Preserv'd**

Nov. 3

Royal Lyceum Theatre

John Nickinson, Manager

King Street

**Napoleon's Old Guard**—Dion Boucicault

Dance...Misses Cook

**Native Talent**—Sir William Don

Dance...Monsieur and Madame Bouxary

Gymnastic Exercises...Professor Orrin and Pupils

**The Widow's Victim**—Charles Selby

Nov. 5

Royal Lyceum Theatre

John Nickinson, Manager

King Street

**School for Scandal**—Richard Brinsley Sheridan

Sir Peter Teazle...Mr. Nickinson

Sir Oliver...Mr. Petrie

?...Mr. G. S. Lee

Lady Teazle...Miss C. Nickinson

Dance...Misses Cook

**Native Talent**—Sir William Don

Dance...Monsieur and Madame Bouxary

Gymnastic Exercises...Professor Orrin and Pupils

**A Kiss in the Dark**—John Baldwin Buckstone

Nov. 6

Royal Lyceum Theatre

John Nickinson, Manager

King Street

Benefit of Mr. W. H. Riley

**The Rake's Progress**
1855

Nov. 6 (cont.)

Dance...Misses Cook
Dance...Monsieur and Madame Bouxary
Gymnastic Exercises...Professor Orrin and Pupils

_A Queer Subject_—Joseph Stirling Coyne

Nov. 7
Royal Lyceum Theatre
John Nickinson, Manager
King Street

_She Stoops to Conquer_—Oliver Goldsmith

Dance...Misses Cook and Madame Bouxary
Gymnastic Exercises...Professor Orrin and Pupils

_Slasher and Crasher_—John Maddison Morton

Nov. 8
Royal Lyceum Theatre
John Nickinson, Manager
King Street
Benefit of Monsieur and Madame Bouxary

_Wept of the Wish-Ton-Wish_—William Bayle Bernard

Dance...Misses Cook
Song, "Mr. and Mrs. Jones"...Masters G. and E. Orrin

_Napoleon's Old Guard_—Dion Boucicault

Dance, "L'Ariel"...Monsieur and Madame Bouxary
Gymnastic Exercises...Professor Orrin and Pupils
Dance, "Sailor's Hornpipe"...Mr. D. Thompson
Comic Song...Little Ned

_Descalumeaux, or The Adventures of a Marquis_

Nov. 12
Royal Lyceum Theatre
John Nickinson, Manager
King Street
Benefit of Miss Charlotte Nickinson

_London Assurance_—Dion Boucicault

Dance...Misses Cook and Madame Bouxary
Gymnastic Exercises...Professor Orrin and Pupils

_Native Talent_—Sir William Don
1855

Nov. 17 Royal Lyceum Theatre D. C.
John Nickinson, Manager
King Street

Mary, Queen of Scots--William Henry Murray
Song, "One day while working at my plough"...Masters G. and E. Orrin
Dance...Misses Cook
Dance...Monsieur and Madame Bouxary

The Rake's Progress

Nov. 19 Royal Lyceum Theatre D. L.
John Nickinson, Manager
King Street
Mr. G. K. Dickinson for Six Nights Only

Othello--William Shakespeare
Dance...Misses Cook
Dance...Monsieur and Madame Bouxary

The Trumpeter's Wedding--John Maddison Morton

Nov. 20 Royal Lyceum Theatre D. L.
John Nickinson, Manager
King Street

Romeo and Juliet--William Shakespeare
Dance...Misses Cook
Dance...Monsieur and Madame Bouxary

Cool as a Cucumber--M. W. Blanchard Jerrold

Nov. 21 Royal Lyceum Theatre D. L.
John Nickinson, Manager
King Street

The Stranger, or Misanthropy and Revenge--August Kotzebue
Dance...Misses Cook
Dance...Monsieur and Madame Bouxary

Used Up, or L'Homme Blaze--Dion Boucicault and Charles Mathews

Nov. 22 Royal Lyceum Theatre D. L.
John Nickinson, Manager
King Street

Much Ado About Nothing--William Shakespeare

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1855

Nov. 22 (cont.)

Dance...Misses Cook
Dance...Monsieur and Madame Bouxary

The Trumpeter's Wedding, or The Good Old Time--John Maddison Morton

Nov. 23 Royal Lyceum Theatre D. L.
John Nicholson, Manager
King Street
Benefit of Mr. G. K. Dickinson

Hamlet, Prince of Denmark--William Shakespeare

Hamlet...Mr. G. K. Dickinson

Dance...Misses Cook
Dance, "Pas de Deux"...Monsieur and Madame Bouxary
Gymnastic Exercises...Professor Orrin and Pupils

Nov. 24 Royal Lyceum Theatre D. L.
John Nicholson, Manager
King Street
Positively the Last Night of Mr. G. K. Dickinson

The Bride of Lammermoor--William T. Moncrieff

Dance...Misses Cook
Dance...Monsieur and Madame Bouxary
Gymnastic Exercises...Professor Orrin and Pupils

My Friend the Major--Charles Selby

Nov. 26 Royal Lyceum Theatre H. T. C. Playbill
John Nicholson, Manager
King Street
First Night of Mr. W. Davidge

Poor Gentleman--Sarah Isdell

Dr. Ollapod...Mr. W. Davidge
Sir Robert Bramble...Mr. J. Nicholson
Frederick Bramble...Mr. Lee
Sir Charles Cropland...Mr. Thompson
Lieut. Worthington...Mr. Petrie
Corporel Foss...Mr. Johnson
Humphrey Dobbins...Mr. Hardenberg

Stephen Harrowby...Mr. G. K. Maskell
Farmer Harrowby...Mr. Notter
Servant...Mr. Mathews
Valet...Mr. Shannon
Miss Lucretia Mc Tab...Miss Phillips
Dame Harrowby...Miss Lyon
Mary Harrowby...Miss V. Nickinson
Emily Worthington...Miss C. Nickinson

Dance...Misses Cook
Dance, "Pas de deux"...Monsieur and Madame Bouxary

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1855

Nov. 26 (cont.)  The Wandering Minstrel--Henry Mayhew

Mr. Crinkum...Mr. Petrie  Mrs. Crinkum...Miss Phillips
Mr. Tweedle...Mr. Thompson  Julia...Miss J. Cook
Herbert Carol...Miss I. Nickinson  Betty...Miss V. Nickinson
Jim Bags...Mr. W. Davidge

Nov. 27  Royal Lyceum Theatre  H. T. C. Playbill
        John Nickinson, Manager  King Street

The Love Chase--James Knowles

Sir William Fondlove...Mr. W. Davidge  Loah...Mr. Thompson
Master Waller...Mr. Hardenberg  Constance...Miss C. Nickinson
Master Wildrake...Mr. G. S. Lee  Widow Green...Miss Phillips
Master Trueworth...Mr. Petrie  Lydia...Miss V. Nickinson
Master Neville...Mr. Notter  Alice...Miss Cook
Master Humphries...Mr. Johnson  Phoebe...Miss I. Nickinson

Dance...Misses Cook
Dance, "Pas de deux"...Monsieur and Madame Bouxary

Poor Pillicoddy--John Maddison Morton

John Peter Pillicoddy...Mr. W. Davidge  Mrs. Pillicoddy...Miss Phillips
Captain O'Scuttle...Mr. Petrie  Mrs. O'Scuttle...Miss V. Nickinson
Sarah Blunt...Miss C. Nickinson

Nov. 28  Royal Lyceum Theatre  H. T. C. Playbill
        John Nickinson, Manager  King Street

The Heir at Law--George Colman, the Younger

Doctor Pangloss...Mr. W. Davidge  Stedfast...Mr. Hardenberg
Lord Duberly...Mr. Petrie  Waiter...Mr. Mathews
Dick Dowlas...Mr. G. S. Lee  Waiter...Mr. Shannon
Zekiel Homespun...Mr. G. K. Marskell  Lady Duberly...Miss Phillips
Kenrick...Mr. Thompson  Caroline Dormer...Miss V. Nickinson
Henry Moreland...Mr. Johnson  Cecily Homespun...Miss C. Nickinson

Dance...Misses Cook
Dance, "Pas de deux"...Monsieur and Madame Bouxary

My Young Wife and My Old Umbrella--Benjamin N. Webster

Gregory Grizzle...Mr. W. Davidge  Augustus Tompkins...Mr. G. S. Lee
Peter Prog...Mr. Petrie  Dinah...Miss V. Nickinson
George Allen...Mr. Thompson
1855

Nov. 29  Royal Lyceum Theatre  D. C.
John Nicholson, Manager
King Street

Married Unwedded, or The Notary and the Duchess

Dance...Misses Cook and Madame Bouxary

The Wandering Minstrel--Henry Mayhew

Nov. 30  Royal Lyceum Theatre  H. T. C. Playbill
John Nicholson, Manager
King Street
Benefit of Mr. W. Davidge

As You Like It--William Shakespeare

Duke...Mr. Johnson  Touchstone...Mr. W. Davidge
First Lord...Mr. Jones  Sir Oliver Martext...Mr. Bray
Second Lord...Mr. Williams  William...Mr. G. K. Maskell
Third Lord...Mr. Smith  Corin...Mr. Notter
Amiens...Mr. Shannon  William...Mr. G. K. Maskell
Jacques...Mr. Hardenberg  Sylvius...Mr. Thompson
Duke Frederick...Mr. Mathews  Rosalind...Miss C. Nicholson
Le Beau...Miss Lyon  Celia...Miss Phillips
Charles...Mr. Notter  Phoebe...Miss I. Nicholson
Olivier...Mr. Lyon  Audrey...Miss V. Nicholson
Jacques...Mr. Mathews  Hymen...Miss J. Cook
Orlando...Mr. G. S. Lee  Ladies of the Court...Misses
Adam...Mr. Petrie  Lyon, &c.

Sheperdesses...Miss Rose Cook, Jones, &c.

Scenic Artist...Mr. Channing

Dance...Misses Cook
Dance...Monsieur and Madame Bouxary
Song, "Villikins and hys Dinah"...Mr. W. Davidge

Petticoat Government--Charles Dance

Hectic...Mr. W. Davidge  Mrs. Carney...Miss Phillips
Clover...Mr. Petrie  Annabella...Miss V. Nicholson
Stump...Mr. Thompson

Dec. 1  Royal Lyceum Theatre  H. T. C. Playbill
John Nicholson, Manager
King Street

As You Like It--William Shakespeare
Dec. 1 (cont.)

Duke...Mr. Johnson
First Lord...Mr. Jones
Second Lord...Mr. Williams
Third Lord...Mr. Smith
Amiens...Mr. Shannon
Jacques...Mr. Hardenberg
Duke Frederick...Mr. Mathews
Le Beau...Miss Lyon
Charles...Mr. Notter
Olivier...Mr. Lyon
Jacques...Mr. Mathews
Orlando...Mr. G. S. Lee
Adam...Mr. Petrie
Touchstone...Mr. W. Davidge

Sir Oliver Martext...Mr. Bray
William...Mr. G. K. Maskell
Corin...Mr. Notter
Sylvius...Mr. Thompson
Rosalind...Miss C. Nickinson
Celia...Miss Phillips
Phoebe...Miss I. Nickinson
Audrey...Miss V. Nickinson
Hymen...Miss J. Cook
Ladies of the Court...Misses Lyon, &c.
Sheperdesses...Miss Rose Cook, Jones, &c.

Dance...Misses Cook
Dance, "Pas de deux"...Monsieur and Madame Bouxary

The Wandering Minstrel--Henry Mayhew

Mr. Crinkum...Mr. Petrie
Mr. Tweedle...Mr. Thompson
Herbert Carol...Miss I. Nickinson
Jim Bags...Mr. W. Davidge

Mrs. Crinkum...Miss Phillips
Julia...Miss J. Cook
Betty...Miss V. Nickinson

Dec. 3

Royal Lyceum Theatre
John Nickinson, Manager
King Street
Re-engagement of Mr. W. Davidge

Grandfather Whitehead--Mark Lemon

Grandfather Whitehead...Mr. W. Davidge
Drayton...Mr. Johnson
Langley...Mr. Hardenberg
Bob Lincoln...Mr. G. S. Lee

Driver...Mr. Petrie
Snap...Mr. Notter
Edward Drayton...Master A. Lyon
Louisa Drayton...Miss V. Nickinson
Susan...Miss Phillips

Dance...Misses Cook

The Revolt, or The Masked Unmasked--C. P. Ware

Jacques Cabouche...Mr. W. Davidge
Eustache de Bar...Mr. Hardenberg
Chevalier de Sansterre de Raoul
...Mr. G. S. Lee
Coco...Mr. D. Thompson
Pierre...Mr. Notter

Monsieur Gallier...Mr. Johnson
Priest...Mr. Shannon
Viclare...Mr. Mathews
Fleurette...Miss V. Nickinson
Mathilde...Miss Phillips
Bertha...Miss I. Nickinson

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Dec. 4
Royal Lyceum Theatre
John Nickinson, Manager
King Street

**Dominique the Deserter--William Henry Murray**

- Dominique...Mr. W. Davidge
- Duvernay...Mr. Hardenberg
- La Lache...Mr. Petrie
- Marvillier...Mr. Notter
- Gaspard...Mr. Thompson

- Louis...Mr. Johnson
- Henri...Mr. Shannon
- Lady Blanche...Miss Lyon
- Jeannette...Miss V. Nickinson
- Genevive...Miss Phillips

Dance...Misses Cook
Dance, "Pas de deux"...Monsieur and Madame Bouxary

**The Immortal Toodles--R. J. Raymond**

- Timothy Toodles...Mr. W. Davidge
- Charles Fenton...Mr. Thompson
- Farmer Acorn...Mr. Petrie
- George Acorn...Mr. G. S. Lee
- Farmer Fenton...Mr. Notter

- 1st Farmer...Mr. Johnson
- 2nd Farmer...Mr. Mathews
- 3rd Farmer...Mr. Shannon
- Mary...Miss I. Nickinson
- Mrs. Toodles...Miss Phillips

Dec. 5
Royal Lyceum Theatre
John Nickinson, Manager
King Street

**Paul Pry--John Poole**

- Paul Pry...Mr. W. Davidge
- Colonel Hardy...Mr. Nickinson
- Witherton...Mr. Petrie
- Frank Hardy...Mr. G. S. Lee
- Harry Stanley...Mr. Thompson
- Old Stanley...Mr. Johnson

- Simon...Mr. Shannon
- Willis...Mr. Mathews
- Phoebe...Miss V. Nickinson
- Eliza...Miss I. Nickinson
- Mrs. Subtle...Miss Phillips
- Marian...Miss Lyon

Dance...Misses Cook
Dance...Monsieur and Madame Bouxary

**The Wandering Minstrel--Henry Mayhew**

- Mr. Crinkum...Mr. Petrie
- Mr. Tweedle...Mr. Thompson
- Herbert Carol...Miss I. Nickinson
- Jem Bags...Mr. W. Davidge

- Mrs. Crinkum...Miss Phillips
- Julia...Miss J. Cook
- Betty...Miss V. Nickinson

Dec. 6
Royal Lyceum Theatre
John Nickinson, Manager
King Street

**Last Night of the Engagement of Mr. W. Davidge**
1855

Dec. 6 (cont.) The Immortal Toodles--R. J. Raymond

Timothy Toodles...Mr. W. Davidge 1st Farmer...Mr. Johnson
Charles Fenton...Mr. Thompson 2nd Farmer...Mr. Mathews
Farmer Acorn...Mr. Petrie 3rd Farmer...Mr. Shannon
George Acorn...Mr. G. S. Lee Mary...Miss I. Nickinson
Farmer Fenton...Mr. Notter Mrs. Toodles...Miss Phillips

Dance...Misses Cook

To Hamilton and Back for 5s. By Rail

Mr. Samuel Snozzle...Mr. W. Davidge Pounce...Mr. Johnson
Spriggins...Mr. Petrie Joseph...Mr. Notter
Markham...Mr. G. S. Lee Superintendent...Mr. Mathews
Lieut. Spike...Mr. Thompson Guard...Mr. Shannon

Miss Fanny Spriggins...Miss I. Nickinson

Dance, "Pas de deux"...Monsieur and Madame Bouxary

The Wandering Minstrel--Henry Mayhew

Mr. Crinkum...Mr. Petrie Mrs. Crinkum...Miss Phillips
Mr. Tweedle...Mr. Thompson Julia...Miss J. Cook
Herbert Carol...Miss I. Nickinson Betty...Miss V. Nickinson
Jem Bags...Mr. W. Davidge

Dec. 7 Royal Lyceum Theatre H. T. C. Playbill
John Nickinson, Manager
King Street
Benefit of Mr. W. Davidge

Sweethearts and Wives--James Kenney

Billy Lackaday...Mr. Davidge Eugenia...Miss Phillips
Admiral Franklin...Mr. Petrie Laura...Miss I. Nickinson
Charles...Mr. Hardenberg Mrs. Bell...Miss Lyon
Sanford...Mr. Thompson Susan...Miss V. Nickinson
Curtis...Mr. Johnson

Dance...Misses Cook

The Two Bonyncasties--John Maddison Morton

Mr. Benj. Bonncastley...Mr. Mrs. Bonncastley...Miss Phillips
W. Davidge Helen...Miss Lyon
John James Johnson...Mr. G. S. Lee Patty...Miss V. Nickinson
Mr. Smuggins...Mr. Petrie

Dance, "Pas De Deux"...Monsieur and Madame Bouxary

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1855

Dec. 7 (cont.) Mr. Precious Betsy...John Maddison Morton

Mr. Bobtail...Mr. W. Davidge
Mr. Wagtail...Mr. Petrie
Mr. Langford...Mr. Thompson
Mrs. Bobtail...Miss Phillips

Mrs. Wagtail...Miss V. Nickinson
Nancy Moddle...Miss I. Nickinson
Nurse...Miss Lyon

Dec. 8 Royal Lyceum Theatre
John Nickinson, Manager

H. T. C. Playbill
Positively the Last Night of Mr. W. Davidge

Dominique the Deserter--William Henry Murray

Dominique...Mr. W. Davidge
Duverney...Mr. Hardenberg
La Lache...Mr. Petrie
Marvillier...Mr. Notter
Gaspard...Mr. Thompson

Louis...Mr. Johnson
Henri...Mr. Shannon
Lady Blanche...Miss Lyon
Jeannette...Miss V. Nickinson
Genevive...Miss Phillips

Dance...Misses Cook

The Buzzards, or White Bait at Greenwich

Mr. Benjamin Buzzard...Mr. Petrie
John Small...Mr. W. Davidge
Glimmer...Mr. Hardenberg

Miss Buzzard...Miss Phillips
Sally...Miss V. Nickinson

Dance, "Pas de Deux"...Monsieur and Madame Bouxary

The Wandering Minstrel--Henry Mayhew

Mr. Crinkum...Mr. Petrie
Mr. Tweedle...Mr. Thompson
Herbert Carol...Miss I. Nickinson
Jem Bags...Mr. W. Davidge

Mrs. Crinkum...Miss Phillips
Julia...Miss J. Cook
Betty...Miss V. Nickinson

Dec. 10 Royal Lyceum Theatre
John Nickinson, Manager

D. L.
King Street

Engagement for Six Nights Only of Mr. Richings and Miss Caroline Richings

Fashion--Anna C. Mowatt

Dance...Misses Cook
Dance...Monsieur and Madame Bouxary

The Happiest Day of My Life--John Baldwin Buckstone

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1855

Dec. 11 Royal Lyceum Theatre
John Nickinson, Manager
King Street

Clari, the Maid of Milan--John Howard Payne and James Robinson Planche
Dance...Misses Cook
Dance...Monsieur and Madame Bouxary

Make Your Wills--Edward Mayhew and G. Smith

Dec. 12 Royal Lyceum Theatre
John Nickinson, Manager
King Street

Old Heads and Young Hearts--Dion Boucicault
Dance...Misses Cook and Madame Bouxary

Slasher and Crasher--John Maddison Morton

Dec. 13 Royal Lyceum Theatre
John Nickinson, Manager
King Street

Magnolia, the Child of the Flower
Dance...Misses Cook
Dance...Monsieur and Madame Bouxary

A Queer Subject--Joseph Stirling Coyne

Dec. 14 Royal Lyceum Theatre
John Nickinson, Manager
King Street

Benefit of Mr. P. Richings
Fashion, or The Aristocracy of New York--Anna C. Mowatt

Adam Trueman...Mr. P. Richings
Count Jolimaitre...Mr. Hardenburgh
Colonel Howard...Mr. G. S. Lee
Gertrude...Miss C. Richings

Dance...Misses Cook and Madame Bouxary

The Widow's Victim--Charles Selby

Dec. 15 Royal Lyceum Theatre
John Nickinson, Manager
King Street

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1855

Dec. 15 (cont.) Court Favour--James Robinson Planche
Dance...Misses Cook and Madame Bouxary

Magnolia, the Child of the Flower

Dec. 17 Royal Lyceum Theatre
John Nickinson, Manager
King Street
Second and Last Week of Mr. Richings and Miss C. Richings
Extremes--J. Austin Sperry
Dance...Misses Cook
Dance...Monsieur and Madame Bouxary

Dec. 18 Royal Lyceum Theatre
John Nickinson, Manager
King Street
The Sorceress--Edward Fitzball
Dance...Misses Cook
Dance...Monsieur and Madame Bouxary

Shylock, or The Merchant of Venice Preserv'd
Dec. 19 Royal Lyceum Theatre
John Nickinson, Manager
King Street
The Sorceress--Edward Fitzball
Dance...Misses Cook and Madame Bouxary
Shylock, or The Merchant of Venice Preserv'd
Dec. 20 Royal Lyceum Theatre
John Nickinson, Manager
King Street
Louise Miller
Dance...Misses Cook and Madame Bouxary
Make Your Willa--Edward Mayhew and G. Smith
Dec. 21 Royal Lyceum Theatre
John Nickinson, Manager
King Street

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1855

Dec. 21 (cont.)

Rosalind, or The Ivy Cottage--Charles W. Taylor

Dance...Misses Cook
Dance...Monsieur and Madame Bouxary

A Kiss in the Dark--John Baldwin Buckstone

Dec. 22

Royal Lyceum Theatre
John Nickinson, Manager
King Street
Positively the Last Night of Mr. Richings and Miss Richings

Louise Miller

Dance...Misses Cook and Madame Bouxary

Muleteer of Toledo--John Maddison Morton

Dec. 24

Royal Lyceum Theatre
John Nickinson, Manager
King Street
First Night of Miss Charlotte Nickinson

As You Like It--William Shakespeare

Dance...Misses Cook and Madame Bouxary

How to Pay the Rent--Tyrone Power

Dec. 26

Royal Lyceum Theatre
John Nickinson, Manager
King Street
Second Night of Miss Charlotte Nickinson

The Enchanted Isle--William and Robert Barnabas Brough

Dec. 27

Royal Lyceum Theatre
John Nickinson, Manager
King Street

Queensbery Fete, or Who's Your Friend?--James Robinson Planche

Dance, "Pas Seul on Three Legs"...The Russian Captive of War, General Von Doublecorps Von-great-gun-go-off

The Enchanted Isle--William and Robert Barnabas Brough

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1855

Dec. 28

Royal Lyceum Theatre
John Nicholson, Manager
King Street

D. G.

Daughter of the Stars, or Miriam the Gypsy--
Charles William Shirley Brooks

Dance, "Pas Seul on Three Legs"...The Russian Captive of War, General
Von Doublecorps Von-great-gun-go-off

The Enchanted Isle--William and Robert Barnabas Brough

Summary of the 1855 Season:

New Performers: James Anderson, Barton, T. G. Booth, Monsieur H.
Bouxary, Madame J. Bouxary, Bray, John Brougham, Frederick Buxton,
Champness, Kate Denin, Henry Farren, Frank Hardenberg, F. H. Hodge,
Louisa Howard, George Johnson, Master A. Lyon, G. K. Maskell, Mathews,
Isabel Nickinson, Madame Olinza, Professor Orrin, Master E. Orrin,
Master G. Orrin, Thomas D. Rice, W. H. Riley, Harry Seymour, John

New Plays: The Anchor of Hope, or The Seaman's Bride; As You Like It;
The Bachelor of Arts; Ben Bolt; Ben the Boatswain; A Blighted Being;
The Blind Man's Daughter; The Christentine, or Who's to be the Godfather;
Clari, The Maid of Milan; Cool as a Cucumber; Deschalumeaux, or The
Adventures of a Marquis; Does Your Mother Know You Are Out?; Domestic
Economy; Don Juan, or The Libertine Destroyed; The Double-Bedded Room;
Eustache; Fashion, or The Aristocracy of New York; La Fete Dansante; The
Foreign Prince; Founded on Fact; Four Aerial Baloons; Frankenstein, or
Le Magicien et le Monstre; La Frontiere de Savoi; Giraldi Duvenal, The
Ruffian Boy; Grandfather Whitehead; The Haunted Inn; Hercules, The
King of Clubs; Honest Thieves, or The Faithful Irishman; Isabelle; Jack
Robinson and His Monkey; Jack's the Lad; Jim Crow in London; Jumbo-Jum;

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1855

Summary of the 1855 Season: (cont.)

New Plays: (cont.) The King of the Commons; A Lady and a Gentleman in a Peculiarly Perplexing Predicament; The Lady of the Lake, or The Death of Roland Dhu; Legerdemain, or The Conjurer's Wife; The Living Statue; Louis XI, King of France; Louise Miller; The Magic Trumpet; Magnolia, the Child of the Flower; The Maja, or The Belle de L'Andelousia; Make Your Wills; Maritana, or The Gypsy Girl of Madrid; Married Unwedded, or The Notary and the Duchess; Martin Chuzzleworth; Mary, Queen of Scots, or The Escape From Loch Leven; The May Queen; Midnight Watch, or The Chateau D'If; The Miser of Bagdad; Mistletoe Bough, or Young Lovel's Bride; More Blunders Than One; The Mother and Child are Doing Well; Murphy's Weather Almanac; My Friend the Major; Naomi, or The Peasant Girl's Dream; The New Footman; A Night With Buxton; Old Heads and Young Hearts; Old Regimentals, or Eva of Alsace; Othello, or The Jealous Nigger; Pat's Vagaries; The Peacock and the Crow; A Peculiar Position; Philip of France and Marie de Meranie; A Queer Subject; The Rake's Progress; The Reign of Terror; The Revolt, or The Masked Unmasked; The Roll of the Drum; Rosalind, or The Ivy Cottage; The Sailor of France, or The Maid of Brest; Sayings and Doings, or The Rule of Contrary; Scenes in the Life of an Unprotected Female; Seeing Buxton; Shocking Events; Shylock, or The Merchant of Venice Preserv'd; The Smoked Miser; The Sorceress; Sweethearts and Wives; Teddy Roe, or The Tipperary Adonis; Therese, The Orphan of Geneva; Three Weeks After Marriage; To Hamilton and Back For 5s! By Rail; To Parents and Guardians; To Paris and Back For Five Pounds; Trial by Battle; The Trumpeter's Wedding; The Turned Head; Valentine and Orson; The Village
1855

Summary of the 1855 Season: (cont.)

New Plays: (cont.) *Gossip*, or *Mischief Making*; *The Virginia Mummy*;
*The Wandering Boys*, or *The Castle of Olival*; *Wept of the Wish-Ton-Wish*;
*Who's Your Friend*, or *Queensbury's Fete*; *A Wilful Murder*; *Will Watch*,
*The Bold Smuggler*; *Your Life's in Danger*; and *The Youthful Days of Schmayl*, or *The Rose of Circassia*. 
1856

Jan. 1 Royal Lyceum Theatre
John Nickinson, Manager
King Street

Love's Countersign, or The Invisible Husband—John Thomas Haines

Dance, "Pas de deux"...Monsieur and Madame Bouxary

The Limerick Boy—James Pilgrim

Jan. 2 Royal Lyceum Theatre
John Nickinson, Manager
King Street

As You Like It—William Shakespeare

Teddy Roe, or The Tipperary Adonis—Edward Stirling

Jan. 3 Royal Lyceum Theatre
John Nickinson, Manager
King Street

Ladies' Battle, or Un Duel en Amour—Charles Reade

Dance, "Pas de deux"...Monsieur and Madame Bouxary

Crammond Brig—William Henry Murray

Jan. 4 Royal Lyceum Theatre
John Nickinson, Manager
King Street

Catharine and Petruchio, or Taming a Shrew—David Garrick

Dance, "Pas de Deux"...Madame and Monsieur Bouxary

The Happiest Day of My Life—John Baldwin Buckstone

Jan. 5 Royal Lyceum Theatre
John Nickinson, Manager
King Street

Faint Heart Never Won Fair Lady—James Robinson Planche

The Governor's Wife

Dance, "Pas de Deux"...Monsieur and Madame Bouxary

The Trumpeter's Wedding—John Maddison Morton

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1856

Jan. 7
Royal Lyceum Theatre
John Nickinson, Manager
King Street

The Bride of Lammergeor--William T. Moncrieff

Master of Ravenswood...Mr. Dickenson
Craigenget...Mr. Hardenburg
Dickinson
Caleb Balderstone...Mr. Petrie
Bucklaw...Mr. G. S. Lee
Lucy Ashton...Miss C. Nickinson

Dance, "Pas de Deux"...Monsieur and Madame Bouxary

The Lottery Ticket--Samuel Beazley, Jr.

Jan. 8
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Second Night of Mr. G. K. Dickinson

The Robbers

Dance, "Irish Jig"...Monsieur and Madame Bouxary

The Governor's Wife--T. Mildenhall

Jan. 9
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Cesario and Giana--Johann Schiller

Dance, "Pas de Deux"...Monsieur and Madame Bouxary

Anthony and Cleopatra

Jan. 10
Royal Lyceum Theatre
John Nickinson, Manager
King Street

The Stranger, or Misanthropy and Repentance--August Kotzebue

Dance...Monsieur and Madame Bouxary

The Secret, or A Hole in the Wall--William Barrymore

Jan. 11
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Benefit of Mr. G. K. Dickinson

Strathmore--John Westland Marston
1856

Jan. 11 (cont.)

Dance...Monsieur and Madame Bouxary
Song, "Agatha"...Mrs. G. K. Dickinson

The Widow's Victim—Charles Selby

Jan. 12
Royal Lyceum Theatre
John Nickinson, Manager
King Street
Last Night of Mr. G. K. Dickinson

Strathmore—Westland Marston

Dance...Monsieur and Madame Bouxary
Song, "Agatha"...Mrs. G. K. Dickinson

Anthony and Cleopatra

Jan. 14
Royal Lyceum Theatre
John Nickinson, Manager
King Street
Re-engagement of Mr. John Nickinson

Money—Sir Edward Bulwer-Lytton

Dance...Monsieur and Madame Bouxary

Our Clerks—Tom Taylor

Jan. 15
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Love's Countersign, or The Invisible Husband—John Thomas Haines

Dance...Monsieur and Madame Bouxary

Our Mary Anne—John Baldwin Buckstone

Jan. 16
Royal Lyceum Theatre
John Nickinson, Manager
King Street

As You Like It—William Shakespeare

Dance, "Pas de Deux"...Monsieur and Madame Bouxary

Our Clerks—Tom Taylor
Jan. 17 Royal Lyceum Theatre
John Nickinson, Manager
King Street
Benefit of Mr. Thomas Cook

Still Waters Run Deep--Tom Taylor

Musical Piece...Royal Canadian Rifle Band and Royal Lyceum Orchestra.
Dance, "Pas de Deux"...Monsieur and Madame Bouxary

A Day After the Wedding--Marie-Therese Kemble

Jan. 18 Royal Lyceum Theatre
John Nickinson, Manager
King Street

Still Waters Run Deep--Tom Taylor

Dance, "Pas de Deux"...Monsieur and Madame Bouxary

Mischief Making, or The Village Gossip--William Macready

Jan. 19 Royal Lyceum Theatre
John Nickinson, Manager
King Street

Daughter of the Stars, or Miriam the Gypsy--
Charles William-Shirley Brooks

Dance, "Pas de Deux"...Monsieur and Madame Bouxary

Der Nachtwatcher, or The Crown Prince and the Buckle of Brilliants--
Thomas Egerton Wilks

Jan. 21 Royal Lyceum Theatre
John Nickinson, Manager
King Street
First Appearance in Toronto of J. B. Roberts

A New Way to Pay Old Debts--Phillip Massinger

Dance...Monsieur and Madame Bouxary

The Sleeping Draught--Samson Penley

Jan. 22 Royal Lyceum Theatre
John Nickinson, Manager
King Street

Richelieu, or The Conspiracy--Sir Edward Bulwer-Lytton

Dance...Monsieur and Madame Bouxary
1856

Jan. 22 (cont.) **Anthony and Cleopatra**

Jan. 23 Royal Lyceum Theatre  
John Nicholson, Manager  
King Street  

**Richard III**--William Shakespeare

Dance...Monsieur and Madame Bouxary

Jan. 24 Royal Lyceum Theatre  
John Nicholson, Manager  
King Street  

Benefit and Last Appearance of J. B. Roberts

**Othello**--William Shakespeare

Dance, "Pas de Deux"...Monsieur and Madame Bouxary

Jan. 25 Royal Lyceum Theatre  
John Nicholson, Manager  
King Street  

Benefit and Last Appearance of G. K. Maskell

**All That Glitters is Not Gold**--  
John Maddison Morton and Thomas Morton

Dance, "Irish Jig"...Mr. Den Thompson  
Song, "Widow Machree"...Mr. Hardenburg  
Dance, "Pas de Deux"...Monsieur and Madame Bouxary

**The Miller of Whetstone**--Thomas Egerton Wilks

Miller...Mr. G. K. Maskell  
Kate Karaway...Miss C. Nicholson

Jan. 26 Royal Lyceum Theatre  
John Nicholson, Manager  
King Street  

Re-engagement of Mr. J. B. Roberts

**Richard III**--William Shakespeare

Dance...Monsieur and Madame Bouxary

**A Queer Subject**--Joseph Stirling Coyne
1856

Jan. 28 Royal Lyceum Theatre  D. L.
John Nickinson, Manager
King Street
Third Annual Benefit of Mr. John Nickinson

*Leap Year, or The Ladies' Privilege*—John Baldwin Buckstone

Dance...Monsieur and Madame Bouxary

*The Merchant of Venice* (Act IV)—William Shakespeare

*The Miller of Whetstone*—Thomas Egerton Wilks

Jan. 29 Royal Lyceum Theatre  D. L.
John Nickinson, Manager
King Street
First Night of Miss Charlotte Wyette

*The Hunchback*—James Sheridan Knowles

Dance, "Pas Seul"...Madame Bouxary
Dance, "Pas de Matelot"...Mr. D. Thompson

*Paddy Miles, The Limerick Boy*—James Pilgrim

Jan. 30 Royal Lyceum Theatre  D. C.
John Nickinson, Manager
King Street

*Ingomar the Barbarian*—Mrs. George (Maria) Lovell

Dance, "Pas Seul"...Madame Bouxary

*Crammond Brig*—William Henry Murray

Jan. 31 Royal Lyceum Theatre  D. L.
John Nickinson, Manager
King Street

*Anne Blake, or The Poor Dependant*—John Westland Marston

Dance...Monsieur and Madame Bouxary

*Sudden Thoughts*—Thomas Egerton Wilks

Feb. 1 Royal Lyceum Theatre  D. L.
John Nickinson, Manager
King Street

*Romeo and Juliet*—William Shakespeare

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1856

Feb. 1 (cont.)

Dance...Monsieur and Madame Bouxary

**The City Auctioneer, But Which of 'Em**

Feb. 2
Royal Lyceum Theatre
John Nickinson, Manager
King Street
Benefit and Last Appearance of Miss C. Wyette

_**Adrienne Le Couvreur, or The Reigning Favorite**—Sir Theodore Martin_

Dance, "Pas Seul"...Madame Bouxary
Song, "Bobbin Around"...Miss I. Nickinson

_**The Rough Diamond, or Cousin Joe**—John Baldwin Buckstone_

Feb. 8
Royal Lyceum Theatre
John Nickinson, Manager
King Street
First Night of Miss Eloise Bridges

**Love's Sacrifice**—George William Lovell

Margaret Elmore...Miss E. Bridges

Feb. 9
Royal Lyceum Theatre
John Nickinson, Manager
King Street
Second Night of Miss Eloise Bridges

_**The Lady of Lyons, or Love and Pride**—Lord Edward Bulwer-Lytton_

Pauline...Miss E. Bridges

Dance, "Pas de Deux"...Monsieur and Madame Bouxary

_Brian O'Lynn—Samuel D. Johnson_

Feb. 11
Royal Lyceum Theatre
John Nickinson, Manager
King Street

_**The Soldier's Daughter, or The London Merchant**—Andrew Cherry_

**Napoleon's Old Guard**—Dion Boucicault

Feb. 12
Royal Lyceum Theatre
John Nickinson, Manager
King Street
1856

Feb. 12 (cont.)

Fazio, or The Halian Wife—Henry Hart Milman

Dance...Monsieur and Madame Bouxary

Brian O’Lynn—Samuel D. Johnson

Feb. 13
Royal Lyceum Theatre
John Nicholson, Manager
King Street

The Hunchback—James Sheridan Knowles

Dance...Monsieur and Madame Bouxary

The Secret, or A Hole In the Wall—William Barrymore

Feb. 14
Royal Lyceum Theatre
John Nicholson, Manager
King Street

London Assurance—Dion Bouicault

Dance...Monsieur and Madame Bouxary

The City Auctioneer, But Which of 'Em

Feb. 15
Royal Lyceum Theatre
John Nicholson, Manager
King Street

Benefit of Miss Eloise Bridges

Evadne, or The Statue—Richard Lalor Sheil

Dance...Monsieur and Madame Bouxary

The Dead Shot—John Baldwin Buckstone

Feb. 16
Royal Lyceum Theatre
John Nicholson, Manager
King Street

Last Night of Miss Eloise Bridges

Naval Engagements—Charles Dance

Dance...Monsieur and Madame Bouxary

Cricket on the Hearth
1856

Feb. 18 Royal Lyceum Theatre
John Nickinson, Manager
King Street

Julius Caesar--William Shakespeare

Dance...Monsieur and Madame Bouxary

Feb. 19 Royal Lyceum Theatre
John Nickinson, Manager
King Street

Still Waters Run Deep--Tom Taylor

Dance...Monsieur and Madame Bouxary

Feb. 20 Royal Lyceum Theatre
John Nickinson, Manager
King Street
First Night of Mr. A. J. Neafie

Harolde, or The Merchant of Calais--Andrew Jackson Neafie

Dance...Monsieur and Madame Bouxary

Feb. 21 Royal Lyceum Theatre
John Nickinson, Manager
King Street

Cramond Brig--William Henry Murray

Feb. 22 Royal Lyceum Theatre
John Nickinson, Manager
King Street

Nature and Philosophy, or The Youth Who Never Saw a Woman

Feb. 23 Royal Lyceum Theatre
John Nickinson, Manager
King Street

The Corsican Brothers, or The Vendetta--Dion Boucicault

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1856

Feb. 25 Royal Lyceum Theatre
John Nickinson, Manager
King Street

_The Corsican Brothers, or The Vendetta_—Dion Boucicault

Feb. 26 Royal Lyceum Theatre
John Nickinson, Manager
King Street

_Hamlet, Prince of Denmark_—William Shakespeare

Feb. 27 Royal Lyceum Theatre
John Nickinson, Manager
King Street

_The Corsican Brothers, or The Vendetta_—Dion Boucicault

Feb. 28 Royal Lyceum Theatre
John Nickinson, Manager
King Street
Benefit and Positively Last Night of Mr. Neafie

_Much Ado About Nothing_—William Shakespeare

Dance...Monsieur and Madame Bouxary

_Faint Heart Never Won Fair Lady_—James Robinson Planche

Feb. 29 Royal Lyceum Theatre
John Nickinson, Manager
King Street
Benefit of Mr. Petrie

_Boots at the Swan_—Charles Selby

Dance...Monsieur and Madame Bouxary

_A Pleasant Neighbor_—Mrs. James Robinson (Elizabeth) Planche

_Tam O'Shanter_

March 1 Royal Lyceum Theatre
John Nickinson, Manager
King Street

_Leap Year, or The Ladies' Privilege_—John Baldwin Buckstone

Dance...Monsieur and Madame Bouxary

_Tam O'Shanter, or Alloway Kirk_

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1856

March 3
Royal Lyceum Theatre
John Nickinson, Manager
King Street
First Night of Mrs. Annie Senter

Love, or The Serf and the Countessa--James Sheridan Knowles

Dance...Monsieur and Madame Bouxary

Tam O'Shanter

March 4
Royal Lyceum Theatre
John Nickinson, Manager
King Street

The Mysterious Stranger, or Satan in Paris

Dance...Monsieur and Madame Bouxary

Boots at the Swan--Charles Selby

March 5
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Adrienne le Couvreur, or The Reigning Favorite--Sir Theodore Martin

Dance...Monsieur and Madame Bouxary

The City Auctioneer, But Which of 'Em

March 6
Royal Lyceum Theatre
John Nickinson, Manager
King Street

The Honey Moon--John Tobin

Dance...Monsieur and Madame Bouxary

To Parents and Guardians

March 7
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Benefit and Positively Last Appearance of Mrs. Annie Senter

Lucretia Borgia

Dance...Monsieur and Madame Bouxary

A Morning Call--Charles Dance
1856

March 8  Royal Lyceum Theatre  D. L.
    John Nickinson, Manager
    King Street
    One Night More--Mrs. Annie Senter
    Lucretia Borgia

Dance...Monsieur and Madame Bouxary

The Widow's Victim--Charles Selby

March 10  Royal Lyceum Theatre  D. L.
    John Nickinson, Manager
    King Street
    First Night of Mr. G. K. Dickinson

Little Alexander the Great, or The Rival Queens

Dance...Monsieur and Madame Bouxary

The Secret, or A Hole in the Wall--William Barrymore

March 11  Royal Lyceum Theatre  D. L.
    John Nickinson, Manager
    King Street

Little Alexander the Great, or The Rival Queens

Dance...Monsieur and Madame Bouxary

Tam O'Shanter

March 12  Royal Lyceum Theatre  D. L.
    John Nickinson, Manager
    King Street

Julius Caesar--William Shakespeare

Dance...Monsieur and Madame Bouxary

A Pleasant Neighbor, or Contentment Versus Riches--
    Mrs. J. R. (Elizabeth) Planche

March 13  Royal Lyceum Theatre  D. L.
    John Nickinson, Manager
    King Street

Hamlet, Prince of Denmark--William Shakespeare
1856

March 14
Royal Lyceum Theatre
John Nicholson, Manager
King Street
Farewell Benefit of Mr. G. K. Dickinson

**Brutus, or The Fall of Tarquin**—J. Howard Payne

Dance...Monsieur and Madame Bouxary

**An Object of Interest**—Joachim Hayward Stocqueler

March 15
Royal Lyceum Theatre
John Nicholson, Manager
King Street
Positively the Last Night of Mr. G. K. Dickinson

**The Stranger, or Misanthropy and Repentance**—August Kotzebue

Dance...Monsieur and Madame Bouxary

**A Pleasant Neighbor, or Contentment Versus Riches**—Mrs. J. R. (Elizabeth) Planche

March 17
Royal Lyceum Theatre
John Nicholson, Manager
King Street
Benefit of Mr. D. Thompson

**Charles the Second, or The Merry Monarch**—John Howard Payne

Dance...Monsieur and Madame Bouxary

**Shandy Maguire, or The Bould of the Mountain**

March 18
Royal Lyceum Theatre
John Nicholson, Manager
King Street
Last Night of the Season
Benefit of Miss V. Nicholson

**Who Speaks First**—Charles Dance

Song, "Caller Herrin"...Mr. Petrie

**Scenes in the Life of an Unprotected Female**

Dance...Monsieur and Madame Bouxary

**Asmodeus, or The Little Devil's Share**—Thomas Archer

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1856

March 24 Royal Lyceum Theatre D. L.
John Nicholson, Manager
King Street

Pride of the Market--James Robinson Planche

Dance...Monsieur and Madame Bouxary
Song, "Bobbin Around"...Miss I. Nicholson

The First Night, or My Daughter's Debut--J. M. Maddox

March 25 Royal Lyceum Theatre T. P. L. Playbill
John Nicholson, Manager
King Street
Second Night of the Season

The Serious Family--Morris Barnett

Capt. Murphy Maguire...Mr. Hardenbergh
Charles Torrens...Mr. G. S. Lee
Frank Vincent...Mr. Thompson
Danvers...Mr. Mathews
Aminadab Sleek...Mr. J. Nicholson
Mrs. Ormsby Delmaine...Miss C. Nickinson
Mrs. Torrens...Miss V. Nicholson
Emma Torrens...Miss I. Nicholson
Lady Sowerly Creamly...Miss Phillips
Graham...Miss Lyon

Dance, "Pas de Deux"...Monsieur and Madame Bouxary

The Lottery Ticket, or 2450--Samuel Beazley, Sr.

Wormwood...Mr. T. Luke McIntosh
Capias...Mr. Petrie
Charles...Mr. Thompson
Mrs. Corset...Miss Phillips
Susan...Miss V. Nicholson

March 26 Royal Lyceum Theatre D. L.
John Nicholson, Manager
King Street
First Night of Miss Georgina Hodson

Asmodeus, or The Little Devil--Thomas Archer

Dance...Monsieur and Madame Bouxary

Loan of a Lover--James Robinson Planche

March 27 Royal Lyceum Theatre D. L.
John Nicholson, Manager
King Street

Midas
1856

March 27 (cont.)

Dancing...Monsieur and Madame Bouxary

A Pet of the Public

March 28
Royal Lyceum Theatre  T. P. L. Playbill
John Nicholson, Manager
King Street
Benefit of Miss Georgina Hodson

Midas
Midas...Mr. J. Nicholson  Bacchus...Mr. Notter
Dametas...Mr. Petrie  Vulcan...Mr. Allen
Dametas...Mr. Johnson  Momus...Mr. Mathews
Pan...Mr. G. S. Lee  Mars...Mr. Thompson
Mysis...Miss Phillips  Cupid...Miss C. Lyon
Daphne...Miss I. Nicholson  Juno...Miss J. Lyon
Nyza...Miss V. Nicholson  Minerva...Miss S. Lyon
Jupiter...Mr. McIntosh  Apollo...Miss Georgina Hodson

Dance, "Pas de Deux"...Monsieur and Madame Bouxary
Dance, "Hornpipe"...Mr. D. Thompson

Po-Ca-Hon-Tas, or The Gentle Savage--John Brougham

Captain John Smith...Mr. Williams  Ip-Pa-Kak...Mr. Allan
Lieut. Thomas Brown...Mr. Notter  Sas-Sy-Pril...Mr. Samuels
William Jones...Mr. Johnson  Kod-Liv-Royl...Mr. Reynolds
Mynheer Rolff...Mr. Hardenberg  Kal-O-Mel...Mr. Carver
Benjamin Brace...Mr. Hare  H. R. H. Po-Ca-Hon-Tas...Miss
John Junk...Mr. Thompson  Georgina Hodson
Henry Halyard...Mr. Johns  Poo-Tee-Pet...Miss V. Nicholson
William Buntline...Mr. Reddy  Dimundi...Miss I. Nicholson
Barnabas Binnacle...Mr. James  Wee-Cha-Ven-Da...Miss Phillips
H. J. Pow-Ha-Tan I...Mr. Petrie  Kros-As-Kan-Be...Miss Lyon
Right Hon. Quash-Al-Jaw...Mr. McIntosh  Dah-Lin-Duk...Madame Bouxary
O-Po-Dil-Doc...Mr. Mathews  O-Yow-Jewel...Miss S. Lyon
Col-O-Cog...Mr. Thompson  Love-Li-Kreeta...Miss Fine
Jin-Go...Mr. Shannon  Oso-Char-Ming...Miss Carman
Kreem-Fay-Sloon...Mr. Harrison  Lum-Pa-Suga...Mrs. Stewart

March 29
Royal Lyceum Theatre  D. L.
John Nicholson, Manager
King Street
One Night More--Miss Georgina Hodson

Po-Ca-Hon-Tas, or The Gentle Savage--John Brougham

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1856

March 29 (cont.)

Dance, "Irish Jig"...Mr. D. Thompson
Dance...Monsieur and Madame Bouxary

**A Pet of the Public**

March 31

Royal Lyceum Theatre
John Nickinson, Manager
King Street

First Night of Mr. J. W. Wallack

*Macbeth, King of Scotland*--William Shakespeare

Dance...Monsieur and Madame Bouxary

**The Good For Nothing**--John Baldwin Buckstone

April 1

Royal Lyceum Theatre
John Nickinson, Manager
King Street

*Richelieu, or The Conspiracy*--Lord Edward Bulwer-Lytton

Dance...Monsieur and Madame Bouxary

**A Pleasant Neighbor, or Contentment Versus Riches**--Mrs. J. R. (Elizabeth) Planche

April 2

Royal Lyceum Theatre
John Nickinson, Manager
King Street

*The King of the Commons*--James White

Dance...Monsieur and Madame Bouxary

**P. P., or The Man and the Tiger**

April 3

Royal Lyceum Theatre
John Nickinson, Manager
King Street

*The King of the Commons*--James White

Dance...Monsieur and Madame Bouxary

**The Omnibus**--Isaac Pocock

April 4

Royal Lyceum Theatre
John Nickinson, Manager
King Street

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1856

April 4 (cont.) Benefit of Mr. J. W. Wallack

**Werner**--Lord Byron

Dance...Monsieur and Madame Bouxary

**A Day After the Wedding**--Marie-Therese Kemble

April 5

Royal Lyceum Theatre
John Nickinson, Manager
King Street
Sixth Night of Mr. J. W. Wallack

**The Merchant of Venice**--John Baldwin Buckstone

Dance...Monsieur and Madame Bouxary

**The Good For Nothing**--John Baldwin Buckstone

April 7

Royal Lyceum Theatre
John Nickinson, Manager
King Street
Re-Engagement of Mr. J. W. Wallack

**The Iron Mask**--William Bayle Bernard

Dance...Monsieur and Madame Bouxary

April 8

Royal Lyceum Theatre
John Nickinson, Manager
King Street

**The Iron Mask**--William Bayle Bernard

April 9

Royal Lyceum Theatre
John Nickinson, Manager
King Street

**Hamlet, Prince of Denmark**--William Shakespeare

April 10

Royal Lyceum Theatre
John Nickinson, Manager
King Street

**The Iron Mask**--William Bayle Bernard

April 11

Royal Lyceum Theatre
John Nickinson, Manager
King Street
Benefit of Mr. J. W. Wallack

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1856

April 11 (cont.)

The Lady of Lyons—Sir Edward Bulwer-Lytton
Dance...Monsieur and Madame Bouxary

Black Eyed Susan, or All in the Downs—Douglas Jerrold

April 12
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Last Appearance of Mr. J. W. Wallack

Othello, the Moor of Venice—William Shakespeare
Dance...Monsieur and Madame Bouxary

The Secret, or A Hole in the Wall—William Barrymore

April 14
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Benefit of Miss C. Nickinson

The Ladies' Battle, or Un Duel en Amour—Charles Reade

That Blessed Baby! A Screamer!—F. Moore
Dance, "Polka Bohemienne"...Monsieur and Madame Bouxary
Song, "Bobbin Around"...Miss I. Nickinson

The First Night, or My Daughter's Debut—J. M. Maddox

April 15
Royal Lyceum Theatre
John Nickinson, Manager
King Street

First Night of Miss Fanny Morant and Mr. Henry Farren

The Hunchback—James Sheridan Knowles
Dance...Monsieur and Madame Bouxary

That Blessed Baby! A Screamer!—F. Moore

April 16
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Peg Woffington, or Masks and Faces—Tom Taylor and Charles Reade
Dance...Monsieur and Madame Bouxary
1856

April 16 (cont.)

That Blessed Baby! A Screamer!--F. Moore

April 17

Royal Lyceum Theatre
John Nickinson, Manager
King Street

Belphegor, the Mountebank, or The Pride of Birth—Benjamin Webster

Dance...Monsieur and Madame Bouxary

P. F., or The Man and the Tiger

April 18

Royal Lyceum Theatre
John Nickinson, Manager
King Street

William Tell, The Hero of Switzerland

Dance...Monsieur and Madame Bouxary

A Morning Call—Charles Dance

April 19

Royal Lyceum Theatre
John Nickinson, Manager
King Street

Belphegor, the Mountebank, or The Pride of Birth—Benjamin Webster

Dance...Monsieur and Madame Bouxary

That Blessed Baby! A Screamer!--F. Moore

April 21

Royal Lyceum Theatre
John Nickinson, Manager
King Street
Benefit of Miss Fanny Morant

Lucretia Borgia

Dance...Monsieur and Madame Bouxary

Perfection, or The Lady of Munster—Thomas Haynes Bayly

April 22

Royal Lyceum Theatre
John Nickinson, Manager
King Street
Second and Last Week of Miss Fanny Morant and Mr. Henry Farren

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1856

April 22 (cont.)  As You Like It—William Shakespeare

Dance...Monsieur and Madame Bouxary

The Limerick Boy—James Pilgrim

April 23
Royal Lyceum Theatre
John Nickinson, Manager
King Street

D. L.

Marble Heart, or The Sculptor's Dream—Charles Selby

April 24
Royal Lyceum Theatre
John Nickinson, Manager
King Street

D. L.

Belphegor, the Mountebank—Leicester Silk Buckingham

Dance...Monsieur and Madame Bouxary

Perfection, or The Lady of Munster—Thomas Haynes Bayly

April 25
Royal Lyceum Theatre
John Nickinson, Manager
King Street

D. L.

The Marble Heart, or The Sculptor's Dream—Charles Selby

April 26
Royal Lyceum Theatre
John Nickinson, Manager
King Street

D. L.

Jane Shore—Nicholas Rowe

Dance...Monsieur and Madame Bouxary

The House Dog—Thomas H. Higgie

April 28
Royal Lyceum Theatre
John Nickinson, Manager
King Street

D. L.

Benefit and Last Appearance of Mr. Henry Farren

The Merry Wives of Windsor—William Shakespeare

Dance...Monsieur and Madame Bouxary

A Day After the Wedding—Marie-Therese Kemble
1856

April 29
Royal Lyceum Theatre
John Nickinson, Manager
King Street
Benefit of Monsieur and Madame Bouxary

The Ladies' Battle, or Un Duel en Amour—Charles Reade

Napoleon's Old Guard—Dion Boucicault

Dance...Monsieur and Madame Bouxary

Man About Town—William Bayle Bernard

April 30
Royal Lyceum Theatre
John Nickinson, Manager
King Street
Benefit of Mr. G. S. Lee

The Elder Brother, or The Birth Right—William MacReady

Dance...Monsieur and Madame Bouxary

High Life Below Stairs—James Townley

May 1
Royal Lyceum Theatre
John Nickinson, Manager
King Street

The Mysterious Stranger, or Satan in Paris

Dance...Monsieur and Madame Bouxary

The House Dog—Thomas H. Higgie

May 2
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Catharine and Petruchio—David Garrick

Who Speaks First—Charles Dance

Dance...Monsieur and Madame Bouxary

A Pleasant Neighbor, or Contentment Versus Riches—Mrs. J. R. Planche

May 3
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Queensbury's Fete, or Who's Your Friend—James Robinson Planche
1856

May 3 (cont.)

Dance...Monsieur and Madame Bouxary

Kate Kearney, or The Fairy of the Lakes--William Collier

May 5

Royal Lyceum Theatre
John Nickinson, Manager
King Street
Benefit of Miss I. Nickinson

The Pride of the Market--James Robinson Planche

Song, "Bobbin Around"...Miss I. Nickinson
Dance...Monsieur and Madame Bouxary

Nature and Philosophy, or The Youth Who Never Saw a Woman

May 6

Royal Lyceum Theatre
John Nickinson, Manager
King Street

Ben Bolt--John Beer Johnstone

Mischief Making, or The Village Gossip--Isaac Pocock

Dance...Monsieur and Madame Bouxary

Tam O'Shanter

May 7

Royal Lyceum Theatre
John Nickinson, Manager
King Street

Fourth Annual Benefit of Mr. R. T. Wilson, Machinist

The Maid of Croissy--Mrs. Charles Gore

Dance...Monsieur and Madame Bouxary

The Rough Diamond--John Baldwin Buckstone

The Two Gregories--Thomas John Dibdin

May 7

Panorama
J. B. Abournet, Proprietor
St. Lawrence Hall, King Street

The Ascent of Mont Blanc

Rambles in Switzerland
1856

May 8
Royal Lyceum Theatre
John Nickinson, Manager
King Street
First Night of Mr. Couldock

The Willow Copse—Dion Boucicault

Luke Fielding...Mr. Couldock Rose Fielding...Miss Irving
Meg...Miss C. Nickinson

Dance...Monsieur and Madame Bouxary

A Man About Town—William Bayle Bernard

May 8
Panorama
J. B. Abournet, Proprietor
St. Lawrence Hall, King Street

The Ascent of Mont Blanc
Rambles in Switzerland

May 9
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Still Waters Run Deep—Tom Taylor

Dance...Monsieur and Madame Bouxary

Cramond Brig—William Henry Murray

May 9
Panorama
J. B. Abournet, Proprietor
St. Lawrence Hall, King Street

The Ascent of Mont Blanc
Rambles in Switzerland

May 10
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Richelieu, or The Conspiracy—Lord Edward Bulwer-Lytton

Dance...Monsieur and Madame Bouxary

The House Dog—Thomas H. Higgie

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1856

May 10

Panorama
J. B. Abournet, Proprietor
St. Lawrence Hall, King Street

The Ascent of Mont Blanc
Rambles in Switzerland

May 12

Royal Lyceum Theatre
John Nickinson, Manager
King Street

The Stranger, or Misanthropy and Repentance--August Kotzebue
Dance...Monsieur and Madame Bouxary

That Blessed Baby! A Screamer!--F. Moore

May 12

Panorama
J. B. Abournet, Proprietor
St. Lawrence Hall, King Street

The Ascent of Mont Blanc
Rambles in Switzerland

May 13

Royal Lyceum Theatre
John Nickinson, Manager
King Street

Sixth Night of Mr. Couldock and Miss Irving

Louis XI, King of France--Dion Boucicault
Louis XI...Mr. Couldock
Marie...Miss Irving
Charles...Miss C. Nickinson

Dance...Monsieur and Madame Bouxary

Nature and Philosophy, or The Youth Who Never Saw A Woman

May 13

Panorama
J. B. Abournet, Proprietor
St. Lawrence Hall, King Street

The Ascent of Mont Blanc
Rambles in Switzerland

May 14

Royal Lyceum Theatre
John Nickinson, Manager
King Street

Benefit of Mr. Couldock and Miss Irving

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1856

May 14 (cont.)

The Advocate, or The Last Cause--Harry Gratton Plunkett
Dance...Monsieur and Madame Bouxary

All That Glitters is Not Gold--John Maddison Morton and Thomas Morton

May 15
Royal Lyceum Theatre
John Nickinson, Manager
King Street
Re-Engagement for Six Nights Only,
Mr. Couldock and Miss Irving

Still Waters Run Deep--Tom Taylor
Dance...Monsieur and Madame Bouxary

A Storm in a Tea Cup--William Bayle Bernard

May 16
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Macbeth, King of Scotland--William Shakespeare
Dance...Monsieur and Madame Bouxary

Two Gregories, or Luck in a Name--Thomas John Dibdin

May 17
Royal Lyceum Theatre
John Nickinson, Manager
King Street
Benefit of Miss Irving

The Willow Copse--Dion Boucicault
Dance...Monsieur and Madame Bouxary

Comfortable Service--Thomas Haynes Bayly

May 19
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Othello, the Moor of Venice--William Shakespeare
Dance...Monsieur and Madame Bouxary

The House Dog--Thomas H. Higgle

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May 20
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Macbeth, King of Scotland--William Shakespeare
Dance...Monsieur and Madame Bouxary

Comfortable Service--Thomas Haynes Bayly

May 21
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Hamlet, Prince of Denmark--William Shakespeare

May 22
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Othello, the Moor of Venice--William Shakespeare
Dance...Monsieur and Madame Bouxary

Nature and Philosophy, or The Youth Who Never Saw a Woman

May 23
Royal Lyceum Theatre
John Nickinson, Manager
King Street
Benefit and Positively Last Appearance of Mr. C. W. Couldock

As You Like It--William Shakespeare
Dance...Monsieur and Madame Bouxary

Catharine and Petruchio--David Garrick

May 24
Royal Lyceum Theatre
John Nickinson, Manager
King Street

The Cross of Gold, or The Maid of Croissy--Mrs. Charles Gore
Concertina Performance...Mr. William Bindley
Dance, "Grand National Flag Dance"...Monsieur and Madame Bouxary

State Secrets, or The Pocket Politician--A. Snodgrass

May 26
Royal Lyceum Theatre
John Nickinson, Manager
King Street

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May 26 (cont.) First Night of Mr. W. Davidge

**Poor Gentleman—Sarah Isdell**

Dr. Ollapod...Mr. W. Davidge
Sir Robert Bramble...Mr. J. Nickinson
Frederick Bramble...Mr. Lee
Sir Charles Cropland...Mr. Porter
Lieut. Worthington...Mr. Petrie
Corporal Foss...Mr. Johnson
Humphrey Dobbins...Mr. Lyon

Stephen Harrowby...Mr. McIntosh
Farmer Harrowby...Mr. Notter
Servant...Mr. Mathews
Valet...Mr. Hill
Miss Lucretia McTab...Miss Phillips
Dame Harrowby...Miss Lyon
Mary Harrowby...Miss V. Nickinson
Emily Worthington...Miss C. Nickinson

Dance, "Pas de Deux"...Monsieur and Madame Bouxary

**The Wandering Minstrel—Henry Mayhew**

Mr. Crinkum...Mr. Petrie
Mr. Tweedle...Mr. Johnson
Herbert Carol...Miss I. Nickinson

Mrs. Crinkum...Miss Phillips
Julia...Miss Lyon
Betty...Miss V. Nickinson

May 27 Royal Lyceum Theatre H. T. C. Playbill
John Nicholson, Manager

**Dominique the Deserter—William Henry Murray**

Dominique...Mr. W. Davidge
Duvernay...Mr. Lee
LaLache...Mr. Petrie
Harvillier...Mr. Hill
D'Arville...Mr. Johnson
Gaspard...Mr. Allan

Louis...Mr. Mathews
Henri...Mr. Masters
Lady Blanche...Miss Lyon
Jeanette...Miss I. Nickinson
Genevive...Miss S. Lyon

Dance, "Pas de Deux"...Monsieur and Madame Bouxary

**My Young Wife and My Old Umbrella—Benjamin N. Webster**

Gregory Grizzle...Mr. W. Davidge
Peter Prog...Mr. Petrie
George Allen...Mr. Johnson

Augustus Tompkins...Mr. G. S. Lee
Dinah...Miss I. Nickinson

**To Hamilton and Back for 5s. By Rail—John Maddison Morton**

Mr. Samuel Snozzle...Mr. W. Davidge
Spriggins...Mr. Petrie
Markham...Mr. G. S. Lee
Lieut. Spike...Mr. Thompson

Joseph...Mr. Notter
Superintendent...Mr. Mathews
Guard...Mr. Shannon
Miss Fanny Spriggins...Miss I. Nickinson

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May 28 Royal Lyceum Theatre  
John Nickinson, Manager  
King Street  

Paul Pry—John Poole  

Paul Pry...Mr. W. Davidge  
Col. Hardy...Mr. Nickinson  
Witherton...Mr. Petrie  
Frank Hardy...Mr. G. S. Lee  
Harry Stanley...Mr. Porter  
Old Stanley...Mr. Johnson  

Simon...Mr. Allan  
Willis...Mr. Hill  
Phoebe...Miss C. Nickinson  
Eliza...Miss V. Nickinson  
Mrs. Subtle...Miss Phillips  
Marian...Miss Lyon  

Dance, "Pas de Deux"...Monsieur and Madame Bouxary  

The Wandering Minstrel—Henry Mayhew  

Mr. Crinkum...Mr. Petrie  
Mr. Tweedle...Mr. Johnson  
Herbert Carol...Miss I. Nickinson  
Jem Bags...Mr. W. Davidge  

Mrs. Crinkum...Miss Phillips  
Julia...Miss Lyon  
Betty...Miss V. Nickinson  

May 29 Royal Lyceum Theatre  
John Nickinson, Manager  
King Street  

The Heir at Law—George Colman, the Younger  

Doctor Pangloss...Mr. W. Davidge  
Lord Duberly...Mr. Petrie  
Dick Dowlas...Mr. G. S. Lee  
Zekiel Homespun...Mr. McIntosh  
Kenrick...Mr. Lyon  
Henry Moreland...Mr. Johnson  

Stedfast...Mr. Porter  
Waiter...Mr. Mathews  
Waiter...Mr. Notter  
Lady Duberly...Miss Phillips  
Caroline Dormer...Miss V. Nickinson  
Cecily Homespun...Miss C. Nickinson  

Dance, "Pas de Deux"...Monsieur and Madame Bouxary  

Poor Pillicoddy—John Maddison Morton  

John Peter Pillicoddy...Mr. W. Davidge  
Capt. O'Scuttle...Mr. Petrie  

Mrs. Pillicoddy...Miss Phillips  
Mrs. O'Scuttle...Miss V. Nickinson  
Sarah Blunt...Miss C. Nickinson  

May 30 Royal Lyceum Theatre  
John Nickinson, Manager  
King Street  

Benefit of Mr. W. Davidge  

The Married Unwedded, or The Notary and the Duchess
1856

May 30 (cont.)

Mons. Morriceau...Mr. W. Davidge
Regent of France...Mr. McIntosh
Duke de la Vanbaliere...Mr. Porter
Adrian...Mr. G. S. Lee
Leonard...Mr. Petrie

Farincourt...Mr. Hill
Raymond...Mr. Masters
Dangerville...Mr. Johnson
Count Fabian...Mr. Notter
Julie...Miss C. Nickinson
Martha...Miss Lyon

Dance, "Pas de Deux"...Monsieur and Madame Bouxary

The Wandering Minstrel--Henry Mayhew

Mr. Crinkum...Mr. Petrie
Mr. Tweedle...Mr. Johnson
Herbert Carol...Miss I. Nickinson
Jem Bags...Mr. W. Davidge

Mrs. Crinkum...Miss Phillips
Julia...Miss Lyon
Betty...Miss V. Nickinson

May 31
Royal Lyceum Theatre
John Nicholson, Manager
King Street
Miss C. Nickinson in Three Favorite Characters

Delicate Ground, or Paris in 1795--Charles Dance

Scenes in the Life of an Unprotected Female

Dance...Monsieur and Madame Bouxary

A Pleasant Neighbor, or Contentment Versus Riches--Mrs. J. R. Planche

June 2
Royal Lyceum Theatre
John Nicholson, Manager
King Street
Re-engagement For Five Nights Only - Mr. W. Davidge

Poor Gentleman--Sarah Isdell

Dr. Ollapod...Mr. W. Davidge
Sir Robert Bramble...Mr. J. Nickinson
Frederick Bramble...Mr. Lee
Sir Charles Cropland...Mr. Porter
Lieut. Worthington...Mr. Petrie
Corporal Foss...Mr. Johnson
Humphrey Dobbins...Mr. Lyon

Stephen Harrowby...Mr. McIntosh
Farmer Harrowby...Mr. Notter
Servant...Mr. Mathews
Valet...Mr. Hill
Miss Lucretia McTab...Miss Phillips
Dame Harrowby...Miss Lyon
Mary Harrowby...Miss V. Nickinson
Emily Worthington...Miss C. Nickinson

The Immortal Toodles--R. J. Raymond

Mr. Timothy Toodles...Mr. Davidge
Charles Fenton...Mr. Porter

1st Farmer...Mr. Johnson
2nd Farmer...Mr. Mathews

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1856

June 2 (cont.)

Farmer Acorn...Mr. Petrie
George Acorn...Mr. G. S. Lee
Farmer Fenton...Mr. Notter
3rd Farmer...Mr. Masters
Mary...Miss I. Nickinson
Mrs. Toodles...Miss Phillips

June 3

Royal Lyceum Theatre
H. T. C. Playbill
John Nickinson, Manager
King Street

Fair One With the Golden Locke--James Robinson Planche

King Lachrymoso...Mr. Davidge
Count Pleniposito...Mr. Petrie
Viscount Verisoso...Mr. Johnson
Graceful...Miss C. Nickinson
Molly Mopsa...Miss V. Nickinson
Capt. of the Guard...Mr. Notter
Queen Lucidora...Miss I. Nickinson

Mantilina...Miss Martin
Papilotina...Miss Lyon
A Carp...Miss Lyon
A Crow...Mr. Hill
An Owl...Mr. McIntosh
Califron...Mr. Xtensive

Poor Pillicoddy--John Maddison Morton

John Peter Pillicoddy...Mr. W. Davidge
Capt. O'Scuttle...Mr. Petrie

Mrs. Pillicoddy...Miss Phillips
Mrs. O'Scuttle...Miss V. Nickinson
Sarah Blunt...Miss C. Nickinson

June 4

Royal Lyceum Theatre
H. T. C. Playbill
John Nickinson, Manager
King Street

Peace! Peace! Peace!
God Save the Queen and her Noble Allies

White Bait at Greenwich, or The Buzzards

Mr. Benjamin Buzzard...Mr. Petrie
John Small...Mr. W. Davidge
Glimmer...Mr. Johnson
Miss Buzzard...Miss Phillips
Sally...Miss V. Nickinson

Shocking Events--John Baldwin Buckstone

Griffiinhoof...Mr. W. Davidge
Puggs...Mr. Petrie
Capt. Spoff...Mr. Johnson

Dorothy...Miss I. Nickinson
Kitty...Miss V. Nickinson

Dance, "Grant National Flag Dance" by Monsieur and Madame Bouxary
and all the Corps de Ballet.

The Wandering Minstrel--Henry Mayhew

Mr. Crinkum...Mr. Petrie
Mr. Tweedle...Mr. Johnson
Herbert Carol...Miss I. Nickinson
Jem Bags...Mr. W. Davidge

Mrs. Crinkum...Miss Phillips
Julia...Miss Lyon
Betty...Miss V. Nickinson

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The Heir at Law--George Colman, the Younger

Doctor Pangloss...Mr. W. Davidge  Stedfast...Mr. Porter
Lord Duberly...Mr. Petrie  Waiter...Mr. Mathews
Dick Dowlas...Mr. G. S. Lee  Waiter...Mr. Notter
Zekiel Homespun...Mr. McIntosh  Lady Duberly...Miss Phillips
Kenrick...Mr. Lyon  Caroline Dormer...Miss V. Nickinson
Henry Moreland...Mr. Johnson  Cecily Homespun...Miss C. Nickinson

Dance, "Pas de Deux"...Monsieur and Madame Bouxary

Fair One With the Golden Locks--James Robinson Planche

King Lachrymoso...Mr. Davidge  Mantilina...Miss Martin
Count Pleniposo...Mr. Petrie  Papilotina...Miss Lyon
Viscount Verisoso...Mr. Johnson  A Carp...Miss Lyon
Graceful...Miss C. Nickinson  A Crow...Mr. Hill
Molly Mopsa...Miss V. Nickinson  An Owl...Mr. McIntosh
Capt. of the Guard...Mr. Notter  Galifron...Mr. Xtenso
Queen Lucidora...Miss I. Nickinson

As You Like It--William Shakespeare

Duke...Mr. Johnson  Jacques...Mr. McIntosh
First Lord...Mr. Jones  Sir Oliver Martext...Mr. Bray
Second Lord...Mr. Williams  Corin...Mr. Notter
Third Lord...Mr. Smith  Sylvius...Mr. Porter
Amiens...Mr. Hill  Rosalind...Miss C. Nickinson
Touchstone...Mr. Davidge  Celia...Miss Phillips
Duke Frederick...Mr. Mathews  Phoebe...Miss I. Nickinson
Le Beau...Miss Lyon  Audrey...Miss V. Nickinson
Charles...Mr. Notter  Hymen...Miss Lyon
Oliver...Mr. Lyon  Ladies of the Court...Miss Lyon, &c.
Jacque...Mr. Mathews  Shepherdesses...Miss Martin, Jones, &c.
Orlando...Mr. G. S. Lee
Adam...Mr. Petrie

Dance, "The National Flag Dance"...Monsieur and Madame Bouxary and all the company.
1856

June 6 (cont.) The Wandering Minstrel—Henry Mayhew

Mr. Crinkum...Mr. Petrie Mrs. Crinkum...Miss Phillips
Mr. Tweedle...Mr. Johnson Julia...Miss Lyon
Herbert Carol...Miss I. Nickinson Betty...Miss V. Nickinson
Jem Bags...Mr. W. Davidge

June 7 Royal Lyceum Theatre H. T. C. Playbill
John Nicholson, Manager
King Street
Positively the Last Night of Mr. W. Davidge

Two Bonnycastles—John Maddison Morton

Mr. Benj. Bonnycastle...Mr. W. Davidge Mrs. Bonnycastle...Miss C. Nickinson
John James Johnson...Mr. McIntosh Patty...Miss I. Lyon
Mr. Smuggins...Mr. Johnson

Mr. William Bindley

The Accomplished Concertinist from England, will execute various
selections from the most Popular Composers on the Concertina and Double
Flutina Accordeon, suspended upon the FLYING ROPE, which, while it
carries him to and fro over the Audience, produces a beautiful vibra­
tion upon the Instrument unattainable by any other means, and not
attempted in this Country by any other Performer.

Shocking Events—John Baldwin Buckstone

Griffinhoof...Mr. W. Davidge Dorothy...Miss Lyon
Puggs...Mr. Porter Kitty...Miss I. Nickinson
Capt. Spoff...Mr. Johnson

Dance, "Pas de Deux"...Monsieur and Madame Bouxary

Anthony and Cleopatra

Anthony...Mr. W. Davidge Cleopatra...Miss C. Nickinson

June 9 Royal Lyceum Theatre D. L.
John Nicholson, Manager
King Street
First Night of Mr. J. Collins

The Irish Ambassador—James Kenney

Dance...Monsieur and Madame Bouxary

How to Pay the Rent—Tyrone Power

Tam O'Shanter

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1856

June 9  Panorama  Mir.
George Doel and Albert Norton, Proprietors  St. Lawrence Hall, King Street
Bullard's Panorama of New York City

June 10  Royal Lyceum Theatre  D. L.
John Nickinson, Manager  King Street

The Man of Nerve, and the Nervous Man
Teddy the Tiler

McShane...Mr. J. Collins
Dance...Monsieur and Madame Bouxary

Nature and Philosophy, or The Youth Who Never Saw A Woman

June 10  Panorama  Mir.
George Doel and Albert Norton, Proprietors  St. Lawrence Hall, King Street
Bullard's Panorama of New York City

June 11  Royal Lyceum Theatre  D. L.
John Nickinson, Manager  King Street

His Last Legs--William Bayle Bernard
Dance...Monsieur and Madame Bouxary

That Blessed Baby--F. Moore

June 11  Panorama  Mir.
George Doel and Albert Norton, Proprietors  St. Lawrence Hall, King Street
Bullard's Panorama of New York City

June 12  Royal Lyceum Theatre  D. L.
John Nickinson, Manager  King Street

The Irish Attorney, or Galway Practice in 1775--William Bayle Bernard

Teddy the Tiler--George Herbert Rodwell
Dance...Monsieur and Madame Bouxary

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1856

June 12 (cont.)

**Comfortable Service**—Thomas Haynes Bayly

June 12

Panorama

George Doel and Albert Norton, Proprietors
St. Lawrence Hall, King Street

Bullard's Panorama of New York City

June 13

Royal Lyceum Theatre
John Nickinson, Manager
King Street
Benefit of Mr. J. Collins

**The Irish Ambassador**—James Kenney

*Born to Good Luck*, or *The Irishman's Fortune*—Tyrone Power

Orchestra...Band of the Toronto Volunteer Rifles

June 13

Panorama

George Doel and Albert Norton, Proprietors
St. Lawrence Hall, King Street

Bullard's Panorama of New York City

June 14

Royal Lyceum Theatre
John Nickinson, Manager
King Street
Positively the Last Night of Mr. J. Collins

**The Man of Nerve, and The Nervous Man**

**The Happy Man**, or *The Magic Shirt*—Samuel Lover

June 14

Panorama

George Doel and Albert Norton, Proprietors
St. Lawrence Hall, King Street

Bullard's Panorama of New York City

June 16

Royal Lyceum Theatre
John Nickinson, Manager
King Street
First Night of Mr. J. B. Roberts

**The Iron Chest**—George Colman, the Younger

*A Pleasant Neighbor*, or *Contentment Versus Riches*—Mrs. J. R. Planche

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1856

June 17       Royal Lyceum Theatre       D. L.
              John Nickinson, Manager       King Street
Grant Military Night

The Stranger—August Kotzebue

The Happy Man—Samuel Lover

June 18       Royal Lyceum Theatre       D. L.
              John Nickinson, Manager       King Street

A New Way to Pay Old Debts—Philip Massinger

Sir Giles Overreach...Mr. J. B. Roberts  Margaret Overreach...Miss C.
Greedy...Mr. Nickinson  Nickinson
Trapeze Artist...Mr. William Bindley

The Rough Diamond—John Baldwin Buckstone

Cousin Joe...Mr. Nickinson  Margery...Miss C. Nickinson

June 19       Royal Lyceum Theatre       D. L.
              John Nickinson, Manager       King Street

The Corsican Brothers—Dion Boucicault

A Morning Call—Charles Dance

June 20       Royal Lyceum Theatre       D. L.
              John Nickinson, Manager       King Street
Benefit of Mr. J. B. Roberts

Richard III—William Shakespeare

Richard...Mr. Roberts  Lady Anne...Miss C. Nickinson

Sudden Thoughts—Thomas Egerton Wilks

Jack Cabbage...Mr. Nickinson

June 21       Royal Lyceum Theatre       D. L.
              John Nickinson, Manager       King Street
Positively the Last Night of Mr. J. B. Roberts

The Good For Nothing—John Baldwin Buckstone

Nan...Miss Charlotte Nickinson  Tom Dribbles...Mr. Nickinson

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1856

June 21 (cont.) The Corsican Brothers—Dion Boucicault
M. Fabien...Mr. Roberts M. de Chateau Renard...Mr. G. S. Lee
M. Louis...Mr. Roberts

June 23
Royal Lyceum Theatre
John Nickinson, Manager
King Street
First Night of Mrs. Melinda Jones

Love's Sacrifice—George William Lovell
Mathew Elmore...Mr. Petrie Margaret Elmore...Mrs. Jones
Saint Loo...Mr. G. S. Lee

John Dobbs—John Maddison Morton

June 24
Royal Lyceum Theatre
John Nickinson, Manager
King Street

La Thisbe
Angelo...Mr. Petrie La Thisbe...Mrs. Jones

Poem, "Hiawatha"...Mrs. Melinda Jones

June 25
Royal Lyceum Theatre
John Nickinson, Manager
King Street

John Dobbs—John Maddison Morton

John Dobbs...Mr. G. S. Lee

The French Spy—John Thomas Haines
Henri St. Alme...Mrs. Jones Mathilde De Merie...Mrs. Jones
Hamlet...Mrs. Jones

June 26
Royal Lyceum Theatre
John Nickinson, Manager
King Street

The House Dog—Thomas H. Higgle
Dust...Mr. McIntosh

The French Spy—John Thomas Haines

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1856

June 26 (cont.)
Henri St. Alme...Mrs. Jones Mathilde De Merie...Mrs. Jones
Hamlet...Mrs. Jones

June 27
Royal Lyceum Theatre D. L.
John Nickinson, Manager
King Street
Benefit of Mrs. Melinda Jones

Ingomar the Barbarian--Mrs. George Lovell
Ingomar...Mr. G. S. Lee Parthenia...Miss Avonia S. Jones

The French Spy--John Thomas Haines

June 28
Royal Lyceum Theatre D. L.
John Nickinson, Manager
King Street
Last Night of Mrs. Melinda Jones

La Thisbe

Angelo...Mr. Petrie La Thisbe...Mrs. Jones

The French Spy--John Thomas Haines

June 30
Royal Lyceum Theatre D. L.
John Nickinson, Manager
King Street
Engagement of Mr. J. B. Roberts, Mrs. Melinda
Jones, and Miss Avonia Stanhope Jones

Macbeth, King of Scotland--William Shakespeare

Macbeth...Mr. Roberts Lady Macbeth...Mrs. Jones

July 1
Royal Lyceum Theatre D. L.
John Nickinson, Manager
King Street

Rob Roy--Isaac Pocock

Rob Roy McGregor--Mr. Roberts Helen McGregor...Mrs. Jones

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1856

July 1 (cont.)  **Sudden Thoughts**—Thomas Egerton Wilks

Jack Cabbage...Mr. Nickinson

July 2

Royal Lyceum Theatre

John Nickinson, Manager

King Street

Benefit of Mr. J. B. Roberts

**King John**—William Shakespeare

King John...Mr. Roberts  
Lady Constance...Mrs. Jones

July 3

Royal Lyceum Theatre

John Nickinson, Manager

King Street

**Pizarro**—August Kotzebue

Rollo...Mr. Roberts  
Elvira...Mrs. Jones

Dance...Monsieur and Madame Bouxary

**A Storm in a Tea Pot**—William Bayle Bernard

July 4

Royal Lyceum Theatre

John Nickinson, Manager

King Street

Benefit of Mrs. Melinda Jones

**Little Treasure**—John Baldwin Buckstone

Lady Florence Howard...Mrs. Melinda Jones

Rob Roy...Mr. Roberts  
Helen...Mrs. Jones

July 5

Royal Lyceum Theatre

John Nickinson, Manager

King Street

Grand Complimentary Benefit to Miss Avonia Stanhope Jones

**The Lady of Lyons**—Lord Edward Bulwer-Lytton

Colonel Damas...Mr. Nickinson  
Claude Melnotte...Mrs. Jones

Glavis...Mr. Cook  
Pauline...Miss A. S. Jones

**Faint Heart Never Won Fair Lady**—James Robinson Planche

Ruy Gomez...Mr. Roberts  
Duchess de Torneuva...Mrs. Jones
1856

July 7 Royal Lyceum Theatre  D. L.
    John Nickinson, Manager
    King Street
    First Night of Mr. Neafie

Hamlet, Prince of Denmark—William Shakespeare

Hamlet...Mr. Neafie
    Ophelia...Miss C. Nickinson

July 8 Royal Lyceum Theatre  D. L.
    John Nickinson, Manager
    King Street

Virginius—R. B. Sheridan Knowles

Virginius...Mr. Neafie
    Virginia...Miss C. Nickinson

    John Dobbs—John Maddison Morton

    John Dobbs...Mr. G. S. Lee
    Peter Paternoster...Mr. Petrie

July 9 Royal Lyceum Theatre  D. L.
    John Nickinson, Manager
    King Street

Caught in His Own Trap—Mrs. Alfred Phillips

Black Eyed Susan—Douglas Jerrold

William...Mr. Neafie
    Dolly Mayflower...Miss C. Nickinson

    Susan...Miss Phillips

Tam O'Shanter

Tam O'Shanter...Mr. Petrie
    Maggie...Miss Phillips

July 10 Royal Lyceum Theatre  D. L.
    John Nickinson, Manager
    King Street

Don Caesar de Bazan

Don Caesar de Bazan...Mr. Neafie
    Maritana...Miss C. Nickinson

Kate Kearney—William Collier

Ned Ryan...Mr. J. Nickinson
    Kate Kearney...Miss C. Nickinson

July 11 Royal Lyceum Theatre  D. L.
    John Nickinson, Manager
    King Street
    Benefit of Mr. Neafie
1856

July 11 (cont.)  

**Civilization**—John H. Wilkins  
Hercule...Mr. Neafie  
Hortense...Miss C. Nickinson

**Caught in His Own Trap**—Mrs. Alfred Phillips  
Mons. Vraiment...Mr. Petrie  
Madame Vanderbushell...Miss Phillips

July 12  
Royal Lyceum Theatre  
D. L.  
John Nickinson, Manager  
King Street

**The Robbers**
Charles de Moor...Mr. Neafie  
Amelia...Miss Phillips

**Kate Kearney**—William Collier  
Ned Ryan...Mr. Nickinson  
Kate Kearney...Miss C. Nickinson

July 14  
Royal Lyceum Theatre  
D. L.  
John Nickinson, Manager  
King Street

**The Corsican Brothers**—Dion Boucicault  
M. Fabien...Mr. Neafie  
M. Louis...Mr. Neafie

**A Morning Call**—Charles Dance  
Sir Edward Ardent...Mr. G. S. Lee  
Mrs. Chillingstone...Miss C. Nickinson

July 15  
Royal Lyceum Theatre  
D. L.  
John Nickinson, Manager  
King Street

**Civilization**—John H. Wilkins  
Hercule...Mr. Neafie  
Hortense...Miss C. Nickinson

**Chaos is Come Again**—John Maddison Morton  
Colonel Chaos...Mr. J. Nickinson  
Maria...Miss I. Nickinson

July 16  
Royal Lyceum Theatre  
D. L.  
John Nickinson, Manager  
King Street

Benefit and Positively Last Night of Mr. Neafie

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1856

July 16 (cont.)

*Faint Heart Never Won Fair Lady*—James Robinson Planche

Ruy Gomez...Mr. Neafie

Duchess of Toreneuva...Mrs. C. Nickinson

Dance...Madame Bouxary

*The Corsican Brothers*—Dion Boucicault

M. Fabien...Mr. Neafie

M. Louis...Mr. Neafie

July 17 Royal Lyceum Theatre D. L.

John Nickinson, Manager

King Street

For Three Nights Only the Zavistowski Troupe of Ballet Dancers and Pantomimists

*Perfection*—Thomas Haynes Bayly

Sir Lawrence Paragon...Mr. J.

Kate O'Brien...Miss C. Nickinson

Nickinson

Grand Ballet Divertissement

*Jocko, the Brazilian Ape*

Jocko...Mr. W. Wood

July 18 Royal Lyceum Theatre D. L.

John Nickinson, Manager

King Street

*Chaos is Come Again*—John Maddison Morton

Col. Chaos...Mr. Nickinson

*Les Meuniers*

Antaine...Mons. Zowistowski

Julia...Mdle. Christina

July 19 Royal Lyceum Theatre D. L.

John Nickinson, Manager

King Street

*The Barrack Room*—Thomas Haynes Bayly

*La Fete Dansante*

*Jocko, the Brazilian Ape*
1856

July 21 Royal Lyceum Theatre
  John Nickinson, Manager
  King Street
For Two Nights Only--Mrs. Georgina Hodson

  The Rival Pages--Charles Selby
  Po-Ca-Hon-Tas--John Brougham

July 21 Circus
  Welsh and Lent, Proprietors

July 22 Royal Lyceum Theatre
  John Nickinson, Manager
  King Street

  Youth, Love, and Folly
  Arinette...Miss G. Hodson  Baron...Mr. Petrie
  Po-Ca-Hon-Tas--John Brougham

Capt. John Smith...Mr. Williams  H. R. H. Po-Ca-Hon-Tas...Miss Hodson

July 22 Circus
  Welsh and Lent, Proprietors

July 23 Royal Lyceum Theatre
  John Nickinson, Manager
  King Street
For Three Nights Only, Positively--Mr. J. W. Wallack, Sr.

  Much Ado About Nothing--William Shakespeare

Benedick...Mr. Wallack  Beatrice...Miss C. Nickinson

Dance, "Pas Seul"...Madame Bouxary

  How To Pay the Rent--Tyrone Power

Morgan Rattler...Mr. Nickinson

July 24 Royal Lyceum Theatre
  John Nickinson, Manager
  King Street

  Much Ado About Nothing--William Shakespeare

Dance, "Pas Seul"...Madame Bouxary

  How To Pay the Rent--Tyrone Power

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1856

July 25
Royal Lyceum Theatre
John Nickinson, Manager
King Street
Last Night of Mr. Wallack

*The Merchant of Venice*--William Shakespeare

*John Dobbs*--John Maddison Morton

July 26
Royal Lyceum Theatre
John Nickinson, Manager
King Street
Last Night Positively of Mr. Wallack

*The Stranger*--August Kotzebue

*The Good For Nothing*--John Baldwin Buckstone

July 28
Royal Lyceum Theatre
John Nickinson, Manager
King Street
Benefit of Miss Georgina Hodson

*Youth and Folly*

Dance...Madame Bouxary

*King Charming*--James Robinson Planche

July 29
Royal Lyceum Theatre
John Nickinson, Manager
King Street
Re-Engagement for Five Nights Only, Miss Georgina Hodson

*A Loan of A Lover*--James Robinson Planche

Dance...Madame Bouxary

*Anthony and Cleopatra*

*King Charming*, or *The Blue Bird of Paradise*--James Robinson Planche

July 30
Royal Lyceum Theatre
John Nickinson, Manager
King Street

*Po-Ca-Hon-Tas*--John Brougham

*King Charming*, or *The Blue Bird of Paradise*--James Robinson Planche
1856

July 31
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Asmodeus--Thomas Archer

King Charming, or The Blue Bird of Paradise--James Robinson Planche

Aug. 1
Royal Lyceum Theatre
John Nickinson, Manager
King Street

A Loan of a Lover--James Robinson Planche

The Beggar's Opera--John Gay

Aug. 2
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Complimentary Benefit and Positively the Last Appearance
of Miss Georgina Hodson

The Beggar's Opera--John Gay

King Charming, or The Blue Bird of Paradise--James Robinson Planche

Aug. 4
Royal Lyceum Theatre
John Nickinson, Manager
King Street

First Appearance of Mr. Belton

Much Ado About Nothing--William Shakespeare

Benedick...Mr. Belton
Don Pedro...Mr. G. S. Lee
Dogberry...Mr. J. Nickinson
Beatrice...Miss C. Nickinson

Nature and Philosophy

Aug. 5
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Lavater, the Physiognomist--James Robinson Planche

The Eton Boy--Thomas Morton, Jr.

Aug. 6
Royal Lyceum Theatre
John Nickinson, Manager
King Street

The Artist's Wife--Gilbert Albert A Beckett
1856

Aug. 6 (cont.)  
**Turning the Tables**--John Poole  
**Kate Kearney**--William Collier

Aug. 7  
**All That Glitters is Not Gold**--John Maddison Morton and Thomas Morton  
**My Fellow Clerk**--John Oxenford

Aug. 7  
**All That Glitters is Not Gold**--John Maddison Morton and Thomas Morton  
**My Fellow Clerk**--John Oxenford

Aug. 7  
Perran's Gigantic Illustration of the Russian War

Aug. 8  
**School For Scandal**--Richard Brinsley Sheridan  
**Katharine and Petruchio**--David Garrick

Aug. 8  
Perran's Gigantic Illustration of the Russian War

Aug. 9  
**To Parents and Guardians**  
**Luke, the Labourer**--John Baldwin Buckstone

Aug. 9  
Perran's Gigantic Illustration of the Russian War

Aug. 11  
**She Stoops to Conquer**--Oliver Goldsmith
1856

Aug. 11 (cont.) Family Jars--Joseph Lunn

Aug. 11 Panorama
St. Lawrence Hall, King Street

Perran's Gigantic Illustration of the Russian War

Aug. 12 Royal Lyceum Theatre
John Nickinson, Manager
King Street

Busy Body--Mrs. S. Centlivre

My Fellow Clerk--John Oxenford

Aug. 12 Panorama
St. Lawrence Hall, King Street

Perran's Gigantic Illustration of the Russian War

Aug. 13 Royal Lyceum Theatre
John Nickinson, Manager
King Street

The Critic--Richard Brinsley Sheridan

Dead Shot--John Baldwin Buckstone

Kate Kearney--William Collier

Aug. 13 Panorama
St. Lawrence Hall, King Street

Perran's Gigantic Illustration of the Russian War

Aug. 14 Royal Lyceum Theatre
John Nickinson, Manager
King Street

The Follies of a Night--James Robinson Planche

The Eton Boy--Thomas Morton, Jr.

Aug. 14 Panorama
St. Lawrence Hall, King Street

Perran's Gigantic Illustration of the Russian War

Aug. 15 Royal Lyceum Theatre
John Nickinson, Manager
King Street

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1856

Aug. 15 (cont.)  
Spring and Autumn--James Kenney  
The Dancing Barber--Charles Selby

Aug. 16  
Royal Lyceum Theatre  
John Nickinson, Manager  
King Street  
Last Night Positively of Mr. Belton  
Busy Body--Mrs. S. Centlivre  
Family Jars, or The Mistaken Fathers--Joseph Lunn

Aug. 18  
Royal Lyceum Theatre  
John Nickinson, Manager  
King Street  
The Ladies Battle--Charles Reade  
Gilderoy, the Bonnie Boy--William Barrymore

Aug. 19  
Royal Lyceum Theatre  
John Nickinson, Manager  
King Street  
Still Waters Run Deep--Tom Taylor  
Gilderoy, the Bonnie Boy--William Barrymore

Aug. 20  
Royal Lyceum Theatre  
John Nickinson, Manager  
King Street  
The Cross of Gold  
State Secrets--A. Snodgrass

Aug. 21  
Royal Lyceum Theatre  
John Nickinson, Manager  
King Street  
Naval Engagements--Charles Dance  
Admiral Kingston...Mr. Nickinson  
A Storm In a Tea Cup--William Bayle Bernard  
Sudden Thoughts--Thomas Egerton Wilks

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Aug. 22
Royal Lyceum Theatre
John Nickinson, Manager
King Street

The Irish Ambassador--James Kenney
Teddy the Tiler--George Herbert Rodwell

Aug. 22
Circus
Toll-Gate, Yonge Street

Aug. 23
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Man of Nerve and the Nervous Man--William Bayle Bernard

Aug. 25
Royal Lyceum Theatre
John Nickinson, Manager
King Street

How to Pay the Rent--Tyrone Power

Nature and Philosophy

Aug. 26
Royal Lyceum Theatre
John Nickinson, Manager
King Street

The Irish Attorney--William Bayle Bernard

Aug. 27
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Born To Good Luck--Tyrone Power

The Wrong Passenger

Dance...Madame Bouxary

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Aug. 27 (cont.)

Teddy the Tiler—George Herbert Rodwell

A Kiss in the Dark—John Baldwin Buckstone

Aug. 28

Royal Lyceum Theatre
John Nicholson, Manager
King Street

Last Night Positively of Mr. Collins

Rory O'More

Dance...Madame Bouxary

Irish Genius

Sept. 1

Royal Lyceum Theatre
John Nicholson, Manager
King Street

Re-Opening For the Fall Season
First Night of Mr. R. French

Herne the Hunter—Thomas Prochis Taylor

Sept. 2

Royal Lyceum Theatre
John Nicholson, Manager
King Street

Herne the Hunter—Thomas Prochis Taylor

Banjo Entertainment...Mr. Richard McGowan

Sept. 3

Royal Lyceum Theatre
John Nicholson, Manager
King Street

Herne the Hunter—Thomas Prochis Taylor

A Kiss in the Dark—John Baldwin Buckstone

Sept. 4

Royal Lyceum Theatre
John Nicholson, Manager
King Street

Herne the Hunter—Thomas Prochis Taylor

A Blighted Being—Tom Taylor

Sept. 5

Royal Lyceum Theatre
John Nicholson, Manager
1856

Sept. 5 (cont.) King Street

**Herne the Hunter**—Thomas Prochis Taylor

Sept. 6 Royal Lyceum Theatre

John Nickinson, Manager

King Street

Last Night Positively of Mr. R. French

**Our New Police, or A Night With Buxton**

**Herne the Hunter**—Thomas Prochis Taylor

Sept. 8 Royal Lyceum Theatre

John Nickinson, Manager

King Street

First Appearance of Miss Charlotte Wyette

**Adrienne le Couvreur**—Sir Theodore Martin

**Crossing the Line**—George Almar

Sept. 9 Royal Lyceum Theatre

John Nickinson, Manager

King Street

**Romeo and Juliet**—William Shakespeare

**Our New Police, or A Night With Buxton**

Sept. 10 Royal Lyceum Theatre

John Nickinson, Manager

King Street

**Anne Blake**—John Westland Marston

**Wilful Murder**—Thomas H. Higgle

Sept. 11 Royal Lyceum Theatre

John Nickinson, Manager

King Street

**Camille, or The Fate of a Coquette**—Matilda Heron

Sept. 12 Royal Lyceum Theatre

John Nickinson, Manager

King Street

**Gamester**—John Philip Kemble

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1856

Sept. 12 (cont.) Cramond Brig--William Henry Murray

Sept. 13 Royal Lyceum Theatre
John Nickinson, Manager
King Street
Positively the Last Night of Miss Charlotte Wyette

The Hunchback--James Sheridan Knowles

Wilful Murder--Thomas H. Higgin

Sept. 15 Royal Lyceum Theatre
John Nickinson, Manager
King Street
First Night of Mr. Couldock

Richelieu--Lord Edward Bulwer-Lytton

Mr. and Mrs. P. W.

Sept. 15 Panorama
Messrs. Henry and Keevil, Proprietors
Panorama of the Heavens

Sept. 16 Royal Lyceum Theatre
John Nickinson, Manager
King Street

Macbeth, King of Scotland--William Shakespeare

Sept. 16 Panorama
Messrs. Henry and Keevil, Proprietors
Panorama of the Heavens

Sept. 17 Royal Lyceum Theatre
John Nickinson, Manager
King Street

Hamlet, the Prince of Denmark--William Shakespeare

Hamlet...Mr. Couldock
Laertes...Mr. Marlowe
Ghost...Mr. Cooke
Polonius...Mr. Nickinson
Ophelia...Miss C. Nickinson

Sept. 18 Royal Lyceum Theatre
John Nickinson, Manager
King Street

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1856

Sept. 18 (cont.) The Willow Copse—Dion Boucicault

Our New Police

Sept. 18

Panorama

Messrs. Henry and Keevil, Proprietors

Panorama of the Heavens

Sept. 19

Royal Lyceum Theatre

John Nickinson, Manager

King Street

Benefit of Mr. Couldock

The Stranger—August Kotzebue

All That Glitters is Not Gold—John Maddison Morton and Thomas Morton

Sept. 19

Panorama

Messrs. Henry and Keevil, Proprietors

Panorama of the Heavens

Sept. 20

Royal Lyceum Theatre

John Nickinson, Manager

King Street

Last Appearance of Mr. Couldock

King Lear—William Shakespeare

Nature and Philosophy

Sept. 22

Royal Lyceum Theatre

John Nickinson, Manager

King Street

First Night of Mrs. Annie Senter

Satan in Paris

The Irish Tutor—Richard Butler

Sept. 24

Royal Lyceum Theatre

John Nickinson, Manager

King Street

The Married Rake—Charles Selby

Le Gamin De Paris—Edward Stirling

Irish Assurance
1856

Sept. 25  Royal Lyceum Theatre  D. L.
          John Nicholson, Manager  
          King Street  

          Adrienne le Couvreur—Sir Theodore Martin
          Boots at the Swan—Charles Selby

Sept. 26  Royal Lyceum Theatre  D. L.
          John Nicholson, Manager  
          King Street  

          Peg Woffington
          The Day After the Wedding—Marie-Therese Kemble

Sept. 27  Royal Lyceum Theatre  D. L.
          John Nicholson, Manager  
          King Street  
          Last Night of Mrs. Annie Senter

          Camille, or The Fate of a Coquette—Matilda Heron
          The Irish Tutor, or A New Light—Richard Butler

Sept. 29  Royal Lyceum Theatre  D. L.
          John Nicholson, Manager  
          King Street  
          Re-Engagement of Mrs. Annie Senter

          Money—Lord Edward Bulwer-Lytton
          How To Pay the Rent—Tyrone Power

Sept. 30  Royal Lyceum Theatre  D. L.
          John Nicholson, Manager  
          King Street  

          The Barrack Room, or The Emperor's Seal—Thomas Haynes Bayly
          Le Camin de Paris, or The Young Scamp—Edward Stirling
          State Secrets, or The Political Tailor—A. Snodgrass

Oct. 1    Royal Lyceum Theatre  D. L.
          John Nicholson, Manager  
          King Street  

          Advice to Husbands—Charles Sears Lancaster
          A Day in Paris—Charles Selby
1856

Oct. 1 (cont.) The Happy Man—Samuel Lover

Oct. 2 Royal Lyceum Theatre D. L.
John Nickinson, Manager
King Street

Advice to Husbands—Charles Sears Lancaster

Betsy Baker—John Maddison Morton

Le Gamin De Paris—Edward Stirling

Oct. 3 Royal Lyceum Theatre D. L.
John Nickinson, Manager
King Street
Benefit of Mrs. Annie Senter

The Honey Moon—John Tobin

To Parents and Guardians

Oct. 4 Royal Lyceum Theatre D. L.
John Nickinson, Manager
King Street
Last Night of Mrs. Annie Senter

The Jealous Wife—George Colman, the elder

Mrs. Oakley...Mrs. Senter

The Good For Nothing—John Baldwin Buckstone

Oct. 6 Royal Lyceum Theatre D. L.
John Nickinson, Manager
King Street
Benefit of Miss C. Nickinson

A Bold Stroke For A Husband—Mrs. H. Cowley

Don Caesar De Mendoza...Mr. Penelope...Miss C. Nickinson
Nicholson

Piano Performance...Mr. Wugk Sabatier

Mary Queen of Scots—William Murray

Oct. 7 Royal Lyceum Theatre D. L.
John Nickinson, Manager
King Street

Uncle Tom's Cabin—Mark Lemon and Tom Taylor

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1856

Oct. 8  Royal Lyceum Theatre  D. L.
     John Nicholson, Manager
     King Street

Uncle Tom's Cabin--Mark Lemon and Tom Taylor

Oct. 9  Royal Lyceum Theatre  D. L.
     John Nicholson, Manager
     King Street

Uncle Tom's Cabin--Mark Lemon and Tom Taylor

Nature and Philosophy

Oct. 10 Royal Lyceum Theatre  D. L.
     John Nicholson, Manager
     King Street
     Benefit of Miss V. Nickinson

Uncle Tom's Cabin--Mark Lemon and Tom Taylor

Topsy...Miss V. Nickinson

London Assurance--Dion Boucicault

Oct. 11 Royal Lyceum Theatre  D. L.
     John Nicholson, Manager
     King Street

Uncle Tom's Cabin--Mark Lemon and Tom Taylor

Shocking Events--John Baldwin Buckstone

Oct. 13 Royal Lyceum Theatre  D. L.
     John Nicholson, Manager
     King Street

Dred, or The Dismal Swamp--John Brougham

Oct. 14 Royal Lyceum Theatre  D. L.
     John Nicholson, Manager
     King Street

Dred, or The Dismal Swamp--John Brougham

Oct. 15 Royal Lyceum Theatre  D. L.
     John Nicholson, Manager
     King Street

Dred, or The Dismal Swamp--John Brougham
1856

Oct. 16
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Dred, or The Dismal Swamp—John Brougham

Oct. 17
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Dred, or The Dismal Swamp—John Brougham

Oct. 18
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Dred, or The Dismal Swamp—John Brougham

Oct. 20
Royal Lyceum Theatre
John Nickinson, Manager
King Street
First Night of Mrs. Annie Senter

A Day in Paris—Charles Selby

The Spectre Bridegroom, or A Ghost in Spite of Himself—
William Thomas Moncrieff

Oct. 21
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Peg Woffington, or Masks and Faces

Love in All Corners, or The Rendezvous—Richard Ayton

Oct. 22
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Tragedy and Comedy

The Married Rake—Charles Selby

Love in All Corners, or The Rendezvous—Richard Ayton

Oct. 23
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Mary Tudor

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1856

Oct. 23 (cont.)

**Gilderoy, the Bonnie Boy, or The Scottish Freebooter**--William Barrymore

Oct. 24

Royal Lyceum Theatre
John Nickinson, Manager
King Street

Benefit of Monsieur and Madame Bouxary

**Guy Mannering**--Daniel Terry and Sir Walter Scott

*The Limerick Boy*--James Pilgrim

Oct. 25

Royal Lyceum Theatre
John Nickinson, Manager
King Street

Last Night of Mrs. Annie Senter

**Harvest Home**

*Box and Cox*--John Maddison Morton

Oct. 27

Royal Lyceum Theatre
John Nickinson, Manager
King Street

First Night of Mr. J. B. Roberts

**King Lear**--William Shakespeare

*The Spectre Bridegroom, or A Ghost in Spite of Himself*--
William Thomas Moncrieff

Oct. 28

Royal Lyceum Theatre
John Nickinson, Manager
King Street

**The Stranger**--August Kotzebue

*Boots at the Swan*--Charles Selby

Oct. 29

Royal Lyceum Theatre
John Nickinson, Manager
King Street

**Richelieu, or The Conspiracy**--Lord Edward Bulwer-Lytton

Cardinal Richelieu...Mr. Roberts  Julie de Mortemar...Mrs. Annie
Barradas...Mr. Petrie  Senter

*Box and Cox*--John Maddison Morton

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Oct. 29 (cont.)

?...Mr. Petrie
?...Miss Phillips
?...Mr. Marlowe

Oct. 30 Royal Lyceum Theatre
John Nickinson, Manager
King Street

Lady of Lyons, or Love and Pride--Lord Edward Bulwer-Lytton
A Hole in the Wall, or The Secret--William Barrymore

Oct. 31 Royal Lyceum Theatre
John Nickinson, Manager
King Street
Benefit of Mr. J. B. Roberts

Faint Heart Never Won Fair Lady--James Robinson Planche

The Corsican Brothers, or The Vendetta--Dion Boucicault

Nov. 1 Royal Lyceum Theatre
John Nickinson, Manager
King Street
Last Night of Mr. J. B. Roberts

Advice to Husbands--Charles Sears Lancaster

The Corsican Brothers, or La Vendetta--Dion Boucicault

Nov. 3 Royal Lyceum Theatre
John Nickinson, Manager
King Street
Re-Engagement of Mr. J. B. Roberts

The Merchant of Venice--William Shakespeare

Family Jars--Joseph Lunn

Nov. 4 Royal Lyceum Theatre
John Nickinson, Manager
King Street

Macbeth, King of Scotland--William Shakespeare

Pleasant Neighbor, or Contentment Versus Riches--Mrs. J. R. Planche

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1856

Nov. 5 Royal Lyceum Theatre
John Nickinson, Manager
King Street

The Robbers

Who'll Lend Me Five Shillings

Nov. 6 Royal Lyceum Theatre
John Nickinson, Manager
King Street

Box and Cox—John Maddison Morton

The Jewess, or The Council of Constance

Nov. 7 Royal Lyceum Theatre
John Nickinson, Manager
King Street
Benefit of Mr. J. B. Roberts

Who'll Lend Me Five Shillings

The Jewess, or The Council of Constance

Nov. 8 Royal Lyceum Theatre
John Nickinson, Manager
King Street
Last Night of Mr. J. B. Roberts

Betsy Baker—John Maddison Morton

Rob Roy—Isaac Pocock

Nov. 10 Royal Lyceum Theatre
John Nickinson, Manager
King Street
For Three Nights Only, Mr. Lionel Goldsmid

The Maid With the Milk Pail—John Baldwin Buckstone

Catching an Heiress—Charles Selby

Tom Twig...Mr. Goldsmid

Monsieur Tonson—William Thomas Moncrieff

Nov. 10 Panorama
J. J. Barclay, Manager
St. Lawrence Hall, King Street

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Nov. 10 (cont.)

Panorama of Jerusalem
Periscope of the Holy Land

Nov. 11

Royal Lyceum Theatre
John Nickinson, Manager
King Street

Caught In His Own Trap--Mrs. Alfred Phillips

The Unfinished Gentleman--Charles Selby

Catching an Heiress--Charles Selby

Nov. 11

Panorama
J. J. Barclay, Manager
St. Lawrence Hall, King Street

Panorama of Jerusalem
Periscope of the Holy Land

Nov. 12

Royal Lyceum Theatre
John Nickinson, Manager
King Street

The Rivals, or A Trip to Bath--Richard B. Sheridan

Bob Acres...Mr. Goldsmid
Mrs. Malaprop...Miss Phillips
Sir Anthony Absolute...Mr. Petrie

Monsieur Tonson--William Thomas Moncrieff

Nov. 12

Panorama
J. J. Barclay, Manager
St. Lawrence Hall, King Street

Panorama of Jerusalem
Periscope of the Holy Land

Nov. 13

Royal Lyceum Theatre
John Nickinson, Manager
King Street

Nature and Philosophy, or The Youth Who Never Saw A Woman

The Man and the Tiger, or P. P.--Thomas Purry

The Wandering Minstrel--Henry Mayhew

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1856

Nov. 13
Panorama
J. J. Barclay, Manager
St. Lawrence Hall, King Street
Panorama of Jerusalem
Periscope of the Holy Land

Nov. 14
Royal Lyceum Theatre
John Nickinson, Manager
King Street
Benefit to the Toronto Rifle Volunteer Band
The Golden Farmer--Benjamin Webster
Who'll Lend Me Five Shillings

Nov. 15
Royal Lyceum Theatre
John Nickinson, Manager
King Street
Last Night But One of Mr. Lionel Goldsmid
The Rivals, or A Trip to Bath--Richard B. Sheridan
Catching an Heiress--Charles Selby

Nov. 17
Royal Lyceum Theatre
John Nickinson, Manager
King Street
Benefit of Mr. Lionel Goldsmid
The French Refugee--Mrs. A. M. Hall
The Unfinished Gentleman--Charles Selby
The Wandering Minstrel--Henry Mayhew

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Nov. 17

Panorama
J. J. Barclay, Manager
St. Lawrence Hall, King Street
Panorama of Jerusalem
Periscope of the Holy Land

Nov. 18

Royal Lyceum Theatre
John Nickinson, Manager
King Street
Re-Engagement of Mr. Lionel Goldsmid

The French Refugee--Mrs. A. M. Hall
Napoleon's Old Guard--Dion Boucicault

The Man and The Tiger, or P. P.--Thomas Parry

Nov. 19

Royal Lyceum Theatre
John Nickinson, Manager
King Street

The Heir At Law--George Colman, the Younger
The Wandering Minstrel--Henry Mayhew

Nov. 20

Royal Lyceum Theatre
John Nickinson, Manager
King Street

Naval Engagements--Charles Dance
The Station House

A Day At An Inn--Theodore Edward Hook

Nov. 21

Royal Lyceum Theatre
John Nickinson, Manager
King Street
Benefit of William Petrie

The Jewess, or The Council of Constance

Dance...Madame Elice

The Review, or The Ways of Windsor--George Colman, the Younger

Nov. 22

Royal Lyceum Theatre
John Nickinson, Manager
King Street
Last Night of Mr. Lionel Goldsmid
1856

Nov. 22 (cont.)

_The Heir At Law_—George Colman, the Younger

_Catching an Heiress_—Charles Dance

Nov. 24

Royal Lyceum Theatre
John Nickinson, Manager
King Street
Benefit of Mr. Lionel Goldsmid

_She Stoops to Conquer_—Oliver Goldsmith

_The Unfinished Gentleman_—Charles Selby

Nov. 25

Royal Lyceum Theatre
John Nickinson, Manager
King Street
First Night of the Orrin and Kneass Families

_An Object of Interest_—Joachim Hayward Stocqueler

_The Loan of a Lover_—James Robinson Planche

Swizel...Professor Kneass
Gertrude...The Infant Sappho
Peter Spike...Little Charlie

Nov. 27

Royal Lyceum Theatre
John Nickinson, Manager
King Street

_Brutus Lache Caesar, or Paris in 1793_

...Mr. Nickinson
...Miss C. Nickinson

Drawing Room Entertainments and Olios...The Orrin and Kneass Families

_The Loan of a Lover_—James Robinson Planche

Nov. 28

Royal Lyceum Theatre
John Nickinson, Manager
King Street

_Bombastes Furioso_—W. B. Rhodes

_Deschalumeaux, or The Adventures of a Marquis_

Nov. 29

Royal Lyceum Theatre
John Nickinson, Manager
King Street
Last Night of the Orrin and Kneass Families
1856

Nov. 29 (cont.)

**The First Night, or My Daughter's Debut**—J. M. Maddox

Drawing Room Feats...Professor Orrin and Sons

**The Swiss Cottage**—Thomas Haynes Bayly

Dec. 1
Royal Lyceum Theatre
John Nickinson, Manager
King Street
Benefit of the Orrin and Kneass Families

**The Serious Family**—Morris Barnett

Drawing Room Feats--Professor Orrin and Sons

**La Sonnambula**—Vincenzo Bellini

Dec. 2
Royal Lyceum Theatre
John Nickinson, Manager
King Street
Re-Engagement For Four Nights Only of The Orrin and Kneass Families

**Mary, Queen of Scots**—William Henry Murray

Drawing Room Feats...Professor Orrin and Sons

**La Sonnambula**—Vincenzo Bellini

Dec. 3
Royal Lyceum Theatre
John Nickinson, Manager
King Street

**Bombastes Furioso**—W. B. Rhodes

**La Sonnambula**—Vincenzo Bellini

Dec. 4
Royal Lyceum Theatre
John Nickinson, Manager
King Street

**Faint Heart Never Won Fair Lady**—James Robinson Planche

Drawing Room Feats...Professor Orrin and Sons

**La Sonnambula**—Vincenzo Bellini
1856

Dec. 5
Royal Lyceum Theatre
John Nickinson, Manager
King Street
Benefit of Mr. Henry Cook

Wild Oats--J. O'Keefe

Drawing Room Feats...Professor Orrin and Sons
Grand Olio...Kneass Family

Dec. 6
Royal Lyceum Theatre
John Nickinson, Manager
King Street
Last Night of the Orrin and Kneass Families

Satan in Paris, or The Mysterious Stranger

Olio...Kneass Family

La Sonnambula--Vincenzo Bellini

Dec. 8
Royal Lyceum Theatre
John Nickinson, Manager
King Street
Farewell Benefit of the Orrin and Kneass Children

Kate Kearney--William Collier

Oilo...Kneass Family

The Loan of A Lover--James Robinson Planche

Dec. 9
Royal Lyceum Theatre
John Nickinson, Manager
King Street
Complimentary Benefit of Mrs. Kneass

The Ladies' Battle, or Un Duel en Amour--Charles Reade

Countess D'Autreval...Miss C. Nickinson

A Bachelor's Advertisement, Wanted a Wife--Nelson Kneass

Dec. 10
Royal Lyceum Theatre
John Nickinson, Manager
King Street

The Little Treasure--John Baldwin Buckstone

Trying It On--William Brough

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1856

Dec. 10 (cont.)

Deschalumeaux, or The Adventures of a Marquis

Dec. 11
Royal Lyceum Theatre
John Nickinson, Manager
King Street
Engagement For One Night Only of Bexley's Minstrels

The Two Drover's, or A Highlander's Revenge

Grand Parlor Concert...Bexley's Minstrels

Deschalumeaux, or The Adventures of a Marquis

Dec. 12
Royal Lyceum Theatre
John Nickinson, Manager
King Street
Benefit of Mr. Owen Marlowe

The Wonder, or A Woman Keeps a Secret--Mrs. S. Centlivre

Raising the Wind--James Kenney

Dec. 13
Royal Lyceum Theatre
John Nickinson, Manager
King Street

The Serious Family--Morris Barnett

Kate Kearney, or The Fairy of the Lakes--William Collier

Dec. 15
Royal Lyceum Theatre
John Nickinson, Manager
King Street
First Night of the Engagement of Mrs. Macready

The School For Scandal--Richard Brinsley Sheridan

Sir Peter Teazle...Mr. Nicholson Lady Teazle...Mrs. Macready

Deschalameaux, or The Adventures of a Marquis

Dec. 16
Royal Lyceum Theatre
John Nickinson, Manager
King Street

The Lady of Lyons, or Love and Pride--Lord Edward Bulwer-Lytton

Claude Melnotte...Mr. Lester Damas...Mr. Nicholson
Beausonant...Mr. Petrie Pauline...Mrs. Macready

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1856

Dec. 16 (cont.)  **Trying It On**--William Brough

Dec. 17  **Royal Lyceum Theatre**  
John Nickinson, Manager  
King Street  

*The Hunchback*--James Sheridan Knowles

*The Irish Tutor, or New Lights*--Richard Butler

Dec. 18  **Royal Lyceum Theatre**  
John Nickinson, Manager  
King Street  

*The Stranger*--August Kotzebue

*The Twa Drovers, or A Highlander's Revenge*

Dec. 19  **Royal Lyceum Theatre**  
John Nickinson, Manager  
King Street  
Benefit of Mrs. Macready

*The Noble Heart*  

*The Soldier's Daughter*--Andrew Cherry

Dec. 20  **Royal Lyceum Theatre**  
John Nickinson, Manager  
King Street  
Benefit of Mr. Lester

*The Love Chase*--James Sheridan Knowles

*The Maid With the Milking Pail*--John Baldwin Buckstone

Dec. 22  **Royal Lyceum Theatre**  
John Nickinson, Manager  
King Street  
Re-Engagement of the Orrin and Kneass Families

*Uncle Tom's Cabin*--Mark Lemon and Tom Taylor

Dec. 23  **Royal Lyceum Theatre**  
John Nickinson, Manager  
King Street  

*Uncle Tom's Cabin*--Mark Lemon and Tom Taylor

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1856

Dec. 24 Royal Lyceum Theatre D. L.  
John Nickinson, Manager  
King Street  
Christmas Eve! Merry Christmas to All!

Queensbury's Fete--James Robinson Planche  
A Bachelor's Advertisement, Wanted A Wife--Nelson Kneass

Dec. 26 Royal Lyceum Theatre D. L.  
John Nickinson, Manager  
King Street  

Bombastes Furioso--W. B. Rhodes  
Invincibles, or The Little Colonel--Thomas Morton

Dec. 27 Royal Lyceum Theatre D. L.  
John Nickinson, Manager  
King Street  
The Loan of A Lover--James Robinson Planche

Olio...Kneass Family  

The Invincibles, or The Little Colonel--Thomas Morton

Dec. 29 Royal Lyceum Theatre D. L.  
John Nickinson, Manager  
King Street  

Le Chalet, or The Swiss Cottage--Thomas Haynes Bayly  
The Invincibles, or The Little Colonel--Thomas Morton

Dec. 30 Royal Lyceum Theatre D. L.  
John Nickinson, Manager  
King Street  

A Bachelor's Advertisement, Wanted a Wife--Nelson Kneass  
The Invincibles, or The Little Corporal--Thomas Morton

Dec. 31 Royal Lyceum Theatre D. L.  
John Nickinson, Manager  
King Street  

Matteo Falcone, or The Brigand and His Son--William Henry Oxberry  
The Invincibles, or The Little Corporal--Thomas Morton

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1856

Summary of the 1856 Season:


New Plays: Advice to Husbands; Anne Blake, or The Poor Dependent; The Artist's Wife; A Bachelor's Advertisement, Wanted a Wife; The Beggar's Opera; Belphegor, the Mountebank, or The Pride of Birth; Brutus, or The Fall of Tarquin; Brutus Lache Caesar, or Paris in 1793; Busy Body; Catching an Heiress; The City Auctioneer, But Which of 'Em; Civilization; Comfortable Service; Cricket on the Hearth; The Critic; The Cross of Gold; The Dancing Barber; A Day at an Inn; Der Nachtwatcher, or The Crown Prince and the Buckle of Brilliants; Dred, or The Dismal Swamp; The Elder Brother, or The Birth Right; Fair One With the Golden Locks; Gilderoy, the Bonnie Boy; The Governor's Wife; Harolde, or The Merchant of Calais; Harvest Home; The House Dog; Irish Assurance; The Irish Genius; The Iron Mask; Jane Shore; The Jealous Wife; The Jewess, or The Council of Constance; John Dobbs; King Charming; King John; The King of Commons; Leap Year, or The Ladies' Privilege; Little Alexander the Great, or The Rival Queens; Little Treasure;
1856

Summary of the 1856 Season: (cont.)

New Plays: (cont.) Love's Countersign, or The Invisible Husband; Lucretia Borgia; The Marble Heart; Mary Tudor; Matteo Falcone, or The Brigand and His Son; The Merry Wives of Windsor; Midas; The Miller of Whetstone; My Fellow Clerk; The Noble Heart; Our Clerks; Peg Woffington; A Pet of the Public; Po-Ca-Hon-Tas, or The Gentle Savage; The Rival Pages; Shandy Maguire, or The Bould Boy of the Mountains; The Sleeping Draught; Spring and Autumn; The Station House; Still Waters Run Deep; A Storm in a Teacup; Strathmore; Sudden Thoughts; Tam O'Shanter, or Alloway Kirk; Teddy the Tiler; That Blessed Baby; A Screamer'; Tragedy and Comedy; Trying It On; Turning the Tables; Wild Oats; William Tell; The Wrong Passenger; and Youth, Love, and Folly.
1857

Jan. 1 Royal Lyceum Theatre
John Nicholson, Manager
King Street

**Beauty and the Beast**—James Robinson Planché

**The Invincibles, or The Little Corporal**—Thomas Morton

Jan. 2 Royal Lyceum Theatre
John Nicholson, Manager
King Street

**Beauty and the Beast**—James Robinson Planché

**The Invincibles, or The Little Corporal**—Thomas Morton

Jan. 3 Royal Lyceum Theatre
John Nicholson, Manager
King Street

**Beauty and the Beast**—James Robinson Planché

**The Invincibles, or The Little Corporal**—Thomas Morton

Jan. 5 Royal Lyceum Theatre
John Nicholson, Manager
King Street

**Benefit of the Orrin and Kneass Families**

**The Serious Family**—Morris Barnett

**The Children in the Woods**—Edward Stirling

Jan. 6 Royal Lyceum Theatre
John Nicholson, Manager
King Street

**Beauty and the Beast**—James Robinson Planché

**Matteo Falcone, or The Brigand and His Son**—William Henry Oxberry

**Children in the Woods**—Edward Stirling

Jan. 7 Royal Lyceum Theatre
John Nicholson, Manager
King Street

**Fourth Annual Benefit in Aid of the Funds of the Canadian Military Asylum**

**Who Speaks First, or An Arrival From India**—Charles Dance

**The Invincibles, or The Little Corporal**—Thomas Morton
1857

Jan. 7 (cont.)

The Lancers, or Who's to Pay the Bill--Leicester Vernon

Jan. 8 Royal Lyceum Theatre D. L.
John Nickinson, Manager
King Street

The Love Chase--James Sheridan Knowles

Drawing Room Entertainment...Professor Orrin and Sons

Family Jars, or The Mistaken Fathers--Joseph Lunn

Jan. 9 Royal Lyceum Theatre D. L.
John Nickinson, Manager
King Street
Fourth Annual Benefit of Mr. John Nickinson

King Henry IV (Part I)--William Shakespeare

Sir John Falstaff...Mr. J. Nickinson

An Object of Interest--Joachim Hayward Stocqueler

Jan. 10 Royal Lyceum Theatre D. L.
John Nickinson, Manager
King Street

King Henry IV (Part I)--William Shakespeare

Drawing Room Entertainment...Professor Orrin and Sons

The Lancers--Leicester Vernon

Jan. 12 Royal Lyceum Theatre D. L.
John Nickinson, Manager
King Street

Cinderella, or The Little Glass Slipper

Baron Pompolino...Mr. J. Prince...Mrs. Kneass
Nickinson Cinderella...Miss Annie Kneass
Pedio...Mr. Petrie Stepsister...Miss Phillips
Dandini...Mr. Kneass Stepsister...Miss J. Lyon

Drawing Room Entertainment...Professor Orrin and Sons

The Rough Diamond, or Cousin Joe--John Baldwin Buckstone

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1857

Jan. 13 Royal Lyceum Theatre
John Nicholson, Manager
King Street

**Cinderella, or The Little Glass Slipper**

Baron Pompolino...Mr. J. Prince...Mrs. Kneass
Nichinson Cinderella...Miss Annie Kneass
Pedio...Mr. Petrie Stepsister...Miss Phillips
Dandini...Mr. Kneass Stepsister...Miss J. Lyon

The Maid With the Milking Pail--John Baldwin Buckstone

Jan. 14 Royal Lyceum Theatre
John Nicholson, Manager
King Street

**The Little Treasure--John Baldwin Buckstone**

Drawing Room Entertainment...Professor Orrin and Sons

Cinderella, or The Little Glass Slipper

Baron Pompolino...Mr. J. Prince...Mrs. Kneass
Nichinson Cinderella...Miss Annie Kneass
Pedio...Mr. Petrie Stepsister...Miss Phillips
Dandini...Mr. Kneass Stepsister...Miss J. Lyon

Jan. 15 Royal Lyceum Theatre
John Nicholson, Manager
King Street

**Faint Heart Never Won Fair Lady--James Robinson Planche**

Cinderella, or The Little Glass Slipper

Baron Pompolino...Mr. J. Prince...Mrs. Kneass
Nichinson Cinderella...Miss Annie Kneass
Pedio...Mr. Petrie Stepsister...Miss Phillips
Dandini...Mr. Kneass Stepsister...Miss J. Lyon

Jan. 16 Royal Lyceum Theatre
John Nicholson, Manager
King Street

**The Invincibles, or The Little Corporal--Thomas Morton**

Cinderella, or The Little Glass Slipper

Baron Pompolino...Mr. J. Prince...Mrs. Kneass
Nichinson Cinderella...Miss Annie Kneass

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1857

Jan. 16 (cont.)

Pedio...Mr. Petrie  Stepsister...Miss Phillips
Dandini...Mr. Kneass  Stepsister...Miss J. Lyon

Jan. 17  Royal Lyceum Theatre  D. L.
John Nickinson, Manager
King Street
Farewell Benefit and Positively Last Appearance
of the Orrin and Kneass Families

No Song No Supper

Bathing, or Mistakes Will Happen--James Bruton

Jan. 19  Royal Lyceum Theatre  D. L.
John Nickinson, Manager
King Street
Benefit of Miss C. Nickinson

The Old English Gentleman--Charles Dance

Promotion, or The General's Cocked Hat--James Robinson Planche

Captain Charlotte

Jan. 20  Royal Lyceum Theatre  D. L.
John Nickinson, Manager
King Street

King Henry IV (Part I)--William Shakespeare

Bathing, or Mistakes Will Happen--James Bruton

Jan. 21  Royal Lyceum Theatre  D. L.
John Nickinson, Manager
King Street
First Night of Mr. Couldock

Macbeth, King of Scotland--William Shakespeare

The Lancers, or Who's to Pay the Bill--Leicester Vernon

Jan. 22  Royal Lyceum Theatre  D. L.
John Nickinson, Manager
King Street

Richelieu, or The Conspiracy--Lord Edward Bulwer Lytton

Bathing, or Mistakes Will Happen--James Bruton

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1857

Jan. 23  Royal Lyceum Theatre  D. L.
John Nickinson, Manager  
King Street  

Still Waters Run Deep--Tom Taylor

The Advocate, or The Last Cause--Harry Gratton Plunkett

Jan. 24  Royal Lyceum Theatre  D. L.
John Nickinson, Manager  
King Street  

Othello, The Moor of Venice--William Shakespeare

The Limerick Boy--James Pilgrim

Jan. 26  Royal Lyceum Theatre  D. L.
John Nickinson, Manager  
King Street  

The Stranger, or Misanthropy and Repentance--August Kotzebue

The Lancers, or Who'll Pay the Bill--Leicester Vernon

Jan. 27  Royal Lyceum Theatre  D. L.
John Nickinson, Manager  
King Street  

Benefit Night of Mr. Couldock

The Willow Copse--Dion Boucicault

Trying It On--William Brough

Jan. 28  Royal Lyceum Theatre  D. L.
John Nickinson, Manager  
King Street  

King Henry IV (Part I)--William Shakespeare

The Limerick Boy--James Pilgrim

Jan. 29  Royal Lyceum Theatre  D. L.
John Nickinson, Manager  
King Street  
Second Night of the Re-Engagement of Mr. Couldock

King Lear and His Three Daughters--William Shakespeare

Who'll Lend Me Five Shillings

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Jan. 30
Royal Lyceum Theatre
John Nickinson, Manager
King Street
Hamlet, Prince of Denmark--William Shakespeare

Jan. 31
Royal Lyceum Theatre
John Nickinson, Manager
King Street
The Willow Copse--Dion Boucicault
My Friend Waggles--John Maddison Morton

Feb. 2
Royal Lyceum Theatre
John Nickinson, Manager
King Street
Louis XI, King of France--Dion Boucicault
Matteo Falcone, or The Brigand and His Son--William Henry Oxberry

Feb. 3
Royal Lyceum Theatre
John Nickinson, Manager
King Street
Benefit and Positively Last Appearance of Mr. Couldock
Henry VIII--William Shakespeare
Catharine and Petruchio--David Garrick

Feb. 4
Royal Lyceum Theatre
John Nickinson, Manager
King Street
Bathing, or Mistakes Will Happen--James Bruton
Dred, or The Great Dismal Swamp--John Brougham

Feb. 5
Royal Lyceum Theatre
John Nickinson, Manager
King Street
Benefit of Mr. Den Thompson
A Game of Love--John Brougham
My Friend Waggles--John Maddison Morton
1857

Feb. 6 Royal Lyceum Theatre H. T. C. Playbill
John Nickinson, Manager
King Street

Irish Assurance, or Yankee Modesty
Pat...Mr. Den Thompson Nancy...Miss I. Nickinson
Mr. Buffer...Mr. Petrie Miss Buffer...Miss Phillips
Capt. Hebert...Mr. Hill Susan...Miss S. Lyon
Mr. Clifton...Mr. Johnson

Dance...Mad'mlle Elise

Uncle Tom's Cabin, or Slave Life—Mark Lemon and Tom Taylor
Mr. Shelby...Mr. Marlowe Eliza...Miss C. Nickinson
Simon Legree...Mr. Petrie Cassy...Miss Phillips
George Harris...Mr. Henry Cook Aunt Chloe...Miss Lyon
Uncle Tom...Mr. Den Thompson Topsey...Miss V. Nickinson
Solomon Spicer...Mr. Notter Mrs. Shelby...Miss S. Lyon
Spunk...Mr. Johnson Singers...Canadian Ethiopian
Sambo...Mr. Hill
Quimbo...Mr. Cooke

Produced under the immediate Direction of Mr. J. Nickinson

Feb. 7 Royal Lyceum Theatre D. L.
John Nickinson, Manager
King Street

A Game of Love—John Brougham

The Invincibles, or The Little Corporal

Feb. 9 Royal Lyceum Theatre D. L.
John Nickinson, Manager
King Street
Benefit of Miss Virginia Nickinson

The Merry Wives of Windsor—William Shakespeare

Nature and Philosophy, or The Youth Who Never Saw a Woman

Feb. 9 Panorama D. L.
St. Lawrence Hall, King Street

Scenes of the Baltic

Feb. 10 Royal Lyceum Theatre D. L.
John Nickinson, Manager
King Street

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1857

Feb. 10 (cont.)

The Lady of Lyons, or Love and Pride--Lord Edward Bulwer-Lytton

My Friend Waggles--John Maddison Morton

Feb. 10

Panorama
St. Lawrence Hall, King Street

Scenes of the Baltic

Feb. 11

Royal Lyceum Theatre
John Nickinson, Manager
King Street
Second Appearance of Mr. J. W. Wallack

Hamlet, Prince of Denmark--William Shakespeare

Feb. 11

Panorama
St. Lawrence Hall, King Street

Scenes of the Baltic

Feb. 12

Royal Lyceum Theatre
John Nickinson, Manager
King Street

The Iron Mask--William Bayle Bernard

A Morning Call--Charles Dance

Feb. 12

Panorama
St. Lawrence Hall, King Street

Scenes of the Baltic

Feb. 13

Royal Lyceum Theatre
John Nickinson, Manager
King Street

The Stranger, or Misanthropy and Repentance--August Kotzebue

The Invincibles, or The Little Corporal--Thomas Morton

Feb. 14

Royal Lyceum Theatre
John Nickinson, Manager
King Street
Last Night But One of Mr. J. W. Wallack

Werner--Lord Byron
1857

Feb. 14 (cont.)

An Object of Interest--Joachim Hayward Stocqueler

Feb. 14
Panorama
St. Lawrence Hall, King Street

Scenes of the Baltic

Feb. 16
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Farewell Benefit of Mr. J. W. Wallack

The Bridal, or The Maid's Tragedy

The Lancers, or Who'll Pay the Bill--Leicester Vernon

Feb. 16
Panorama
St. Lawrence Hall, King Street

Scenes of the Baltic

Feb. 17
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Cramond Brig--William Henry Murray

The Adopted Child, or The Heir of Milford Castle

Deschalumeaux, or The Adventures of a Marquis

Feb. 18
Royal Lyceum Theatre
John Nickinson, Manager
King Street

First Night of the Popular Vocalists,
The Whitehouse Family

Crossing the Line--George Almar

Instrumental Concert...Whitehouse Family

A Kiss In the Dark--John Baldwin Buckstone

Feb. 19
Royal Lyceum Theatre
John Nickinson, Manager
King Street

A Day After the Wedding--Marie-Therese Kemble
1857

Feb. 19 (cont.)

The Secret, or A Hole in the Wall—William Barrymore

Feb. 20

Royal Lyceum Theatre
John Nickinson, Manager
King Street

The Adopted Child, or The Heir of Milford Castle

Crossing the Line—George Almar

Deschalumeaux, or The Adventures of a Marquis

Feb. 21

Royal Lyceum Theatre
John Nickinson, Manager
King Street

John Dobbs—John Maddison Morton

Boots at the Swan—Charles Selby

Cramond Brig—William Henry Murray

Feb. 23

Royal Lyceum Theatre
John Nickinson, Manager
King Street

The Momentous Question—Edward Fitzball

My Neighbor's Wife—Alfred Bunn

Steam-Boat Excursion, or The Yankee Duelist—Nathaniel H. Bannister

Feb. 24

Royal Lyceum Theatre
John Nickinson, Manager
King Street

The Jacobite of 1845—James Robinson Planche

My Neighbor's Wife—Alfred Bunn

Deschalumeaux, or The Adventures of a Marquis

Feb. 26

Royal Lyceum Theatre
John Nickinson, Manager
King Street
Return of the Company

The Ladies' Battle, or Un Duel en Amour—Charles Reade

Trying It On—William Brough

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1857

Feb. 26 (cont.)

**Bathing, or Mistakes Will Happen**--James Bruton

Feb. 27

Royal Lyceum Theatre
John Nicholson, Manager
King Street

**Love Chase**--James Sheridan Knowles

**My Neighbor's Wife, or Smith and Brown**--Alfred Bunn

Feb. 28

Royal Lyceum Theatre
John Nicholson, Manager
King Street

**The Old English Gentleman**--Tom Taylor

**The Happy Man, or The Magic Shirt**--Samuel Lover

March 2

Royal Lyceum Theatre
John Nicholson, Manager
King Street

**Beauty and The Beast**--James Robinson Planche

**The Invincibles, or The Little Corporal**--Thomas Morton

March 3

Royal Lyceum Theatre
John Nicholson, Manager
King Street

**Merry Wives of Windsor**--William Shakespeare

**The Tonnelliers, or Love's Disguise**--Mordecai Manuel Noah

March 3

Panorama
St. Lawrence Hall, King Street

**The Crystal Palace**

March 4

Royal Lyceum Theatre
John Nicholson, Manager
King Street
Benefit of Mr. John Kelk

**Still Water's Run Deep**--Tom Taylor

**Ladies Beware, or The Ultimatum**
1857

March 5
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Lavater, the Physiognomist, or Not A Bad Judge--James Robinson Planche
Ladies Beware, or The Ultimatum
The Tonnellers, or Love's Disguise--Mordecai Manuel Noah

March 6
Royal Lyceum Theatre
John Nickinson, Manager
King Street

The Jewess, or The Council of Constance
How To Pay the Rent--Tyrone Power

March 7
Royal Lyceum Theatre
John Nickinson, Manager
King Street

The Serious Family--Morris Barnett
Kate Kearney, or The Fairy of the Lakes--William Collier

March 9
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Speed the Plough
Dance...Mr. Williamson

The Warlock of the Glen--C. E. Walker

March 10
Royal Lyceum Theatre
John Nickinson, Manager
King Street

The Ladies' Battle, or Un Duel En Amour--Charles Reade
The Lancers, or Who'll Pay the Bill--Leicester Vernon
The Coopers, or Love's Disguise--Mordecai Manuel Noah

March 11
Royal Lyceum Theatre
John Nickinson, Manager
King Street

A Morning Call--Charles Dance
March 11 (cont.)

*My Neighbor's Wife, or Smith and Brown*--Alfred Bunn

*The Warlock of the Glen*--C. E. Walker

March 12

Royal Lyceum Theatre

John Nicholson, Manager
King Street

Benefit of Miss C. Nicholson

*Much Ado About Nothing*--William Shakespeare

Benedick...Mr. C. B. Hill
Beatrice...Miss C. Nicholson
Dogberry...Mr. Nicholson

*The Good For Nothing*--John Baldwin Buckstone

Nan...Miss C. Nicholson

March 13

Royal Lyceum Theatre

John Nicholson, Manager
King Street

Second Night of Mr. C. Barton Hill

*Money*--Lord Edward Bulwer-Lytton

*The Irish Tutor, or New Lights*--Richard Butler

March 14

Royal Lyceum Theatre

John Nicholson, Manager
King Street

*Satan in Paris, or The Mysterious Stranger*

*Who'll Lend Me Five Shillings*

March 15

Royal Lyceum Theatre

John Nicholson, Manager
King Street

Fourth Annual Benefit of Mr. R. T. Wilson

*Retribution, or Lex Taglioni*--Tom Taylor

*Faint Heart Never Won Fair Lady*--James Robinson Planche

March 17

Royal Lyceum Theatre

John Nicholson, Manager
King Street

*An Object of Interest*--Joachim Hayward Stocqueler

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1857

March 17 (cont.)

**Brian Borombe, or The Battle of Clontarf**--James Sheridan Knowles

March 18

Royal Lyceum Theatre

John Nickinson, Manager

King Street

Benefit and Positively the Last Appearance of Mr. C. Barton Hill

* A Second Love*--John Paigrave Simpson

* Naval Engagements*--Charles Dance

March 19

Royal Lyceum Theatre

John Nickinson, Manager

King Street

* Queensberry Fete, or Who's Your Friend*--James Robinson Planche

* Ladies Beware, or The Ultimatum*  

* Matteo Falcone, or The Brigand and His Son*--William Henry Oxberry

March 20

Royal Lyceum Theatre

John Nickinson, Manager

King Street

* Leap Year, or The Ladies Privilege*--John Baldwin Buckstone

* Born to Good Luck, or An Irishman's Fortune*--Tyrone Power

March 21

Royal Lyceum Theatre

John Nickinson, Manager

King Street

* Mary, Queen of Scots*--William Henry Murray

* The Miller and His Men, or The Forest of Bohemia*--Isaac Pocock

March 23

Royal Lyceum Theatre

John Nickinson, Manager

King Street

* Lucille, or The Story of a Heart*  

* Tender Precautions*--Thomas James Serle

March 24

Royal Lyceum Theatre

John Nickinson, Manager

King Street

First Benefit of Mr. T. W. Notter

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1857

March 24 (cont.) The Fireman--Samuel D. Johnson

Bob Nettles

March 25 Royal Lyceum Theatre
John Nicholson, Manager
King Street

Lucille, or The Story of a Heart

Tender Precaution--Thomas James Serle

March 26 Royal Lyceum Theatre
John Nicholson, Manager
King Street
Complimentary Benefit of Mr. John Nicholson

London Assurance--Dion Boucicault

The Irish Widow

March 27 Royal Lyceum Theatre
John Nicholson, Manager
King Street

A Game of Love--John Brougham

High Life Below Stairs--James Townley

March 28 Royal Lyceum Theatre
John Nicholson, Manager
King Street

Lavater the Physiognomist, or Not a Bad Judge--James Robinson Planche

The Irish Widow--David Garrick

The Lancers, or Who'11 Pay the Bill--Leicester Vernon

March 30 Royal Lyceum Theatre
John Nicholson, Manager
King Street
For Six Nights Only, Mr. Ben G. Rogers

Paul Pry--John Poole

Our Country Cousin

March 31 Royal Lyceum Theatre
John Nicholson, Manager
King Street

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1857

March 31 (cont.)

Last Week of the Fourth Annual Season

The Heir at Law--George Colman, the Younger

Your Life's In Danger--John Maddison Morton

April 1
Royal Lyceum Theatre
John Nickinson, Manager
King Street

The Serious Family--Morris Barnett

His Last Legs--William Bayle Bernard

April 2
Royal Lyceum Theatre
John Nickinson, Manager
King Street

First Annual Benefit of Mr. S. A. Johnson

Poor Gentleman--Sarah Isdell

Our Country Cousin

April 3
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Benefit of Mr. Ben G. Rogers

The Immortal Toodles--R. J. Raymond

Napoleon's Old Guard--Dion Boucicaut

Home, or Kindred Ties--John Brougham

April 4
Royal Lyceum Theatre
John Nickinson, Manager
King Street

The People's Lawyer--Joseph Stevens Jones

Forty Winks

An Object of Interest--Joachim Hayward Stocqueler

April 6
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Last Night of the Fourth Annual Season
1857

April 6 (cont.)

The Rivals, or A Trip to Bath—Richard B. Sheridan

Yankee Ploughboy

April 13 Royal Lyceum Theatre  
John Nickinson, Manager  
King Street  
First Appearance of Mr. Archer

A Morning Call—Charles Dance

Perfection, or The Lady of Munster—Thomas Haynes Bayly

Harlequin Blue Beard

April 14 Royal Lyceum Theatre  
John Nickinson, Manager  
King Street  
First Appearance of Mr. R. Penistan

Hamlet, Prince of Denmark—William Shakespeare

April 15 Royal Lyceum Theatre  
John Nickinson, Manager  
King Street  
The Honey Moon—John Tobin

Harlequin Blue Beard

April 16 Royal Lyceum Theatre  
John Nickinson, Manager  
King Street  
Cousin Cherry—Henry Spicer

Betsy Baker—John Maddison Morton

Harlequin Blue Beard

April 17 Royal Lyceum Theatre  
John Nickinson, Manager  
King Street  
Mischief Making, or The Village Gossip—Isaac Pocock

Harlequin Blue Beard  
Trying It On—William Brough
1857

April 18 Royal Lyceum Theatre
John Nickinson, Manager
King Street

The Barrack Room, or The Emperor's Seal--Thomas Haynes Bayly
Harlequin Blue Beard

State Secrets, or The Political Tailor--A. Snodgrass

April 20 Royal Lyceum Theatre
John Nickinson, Manager
King Street

Cousin Cherry--Henry Spicer
Harlequin Blue Beard

The Irish Broom Maker, or A Cure For Dumbness--George A. F. Wood

April 21 Royal Lyceum Theatre
John Nickinson, Manager
King Street

Novel Expedient, or Book III-Chapter I--Benjamin N. Webster
Harlequin Blue Beard

The Irish Doctor, or A Cure For Dumbness--George A. F. Wood

April 22 Royal Lyceum Theatre
John Nickinson, Manager
King Street

The Ladies' Battle, or Un Duel en Amour--Charles Reade
Harlequin Blue Beard

Family Jars, or The Mistaken Fathers--Joseph Lunn

April 23 Royal Lyceum Theatre
John Nickinson, Manager
King Street

Concert...Sliter and Wood's New York Minstrels

John Dobbs--John Maddison Morton

April 24 Royal Lyceum Theatre
John Nickinson, Manager
King Street
1857

April 24 (cont.)

Concert...Sliter and Wood's New York Minstrels

**Trying It On--William Brough**

**April 25**

Royal Lyceum Theatre  
John Nicholson, Manager  
King Street  
Positively the Last Night of  
Sliter and Wood's New York Minstrels  

**Who'll Lend Me Five Shillings**

**Pastimes on the Levee**

**April 27**

Royal Lyceum Theatre  
John Nicholson, Manager  
King Street  
Benefit of Mr. Marlowe  

**The Gun Maker of Moscow--John Brougham**

**Hunting a Turtle--Charles Selby**

**April 28**

Royal Lyceum Theatre  
John Nicholson, Manager  
King Street  

**The Gun Maker of Moscow--John Brougham**

**Harlequin Blue Beard**

**April 29**

Royal Lyceum Theatre  
John Nicholson, Manager  
King Street  

**A Novel Expedient, or Book III, Chapter I--Benjamin N. Webster**

**Hunting a Turtle--Charles Selby**

**The Irish Doctor, or A Cure For Dumbness--George A. F. Wood**

**April 30**

Royal Lyceum Theatre  
John Nicholson, Manager  
King Street  

**King Henry IV(Part I)--William Shakespeare**

**The Ultimatum, or Ladies Beware**
1857

May 2 Royal Lyceum Theatre
   John Nickinson, Manager
   King Street
   Second Appearance of Mr. Biddles

Charles the Twelfth, or The Lion of the North—James Robinson Planche

Hypochondriac

Nipped in the Bud, or The King's Gardener—Charles Selby

May 4 Royal Lyceum Theatre
   John Nickinson, Manager
   King Street
   First Appearance of Mr. F. S. Chanfraw

<table>
<thead>
<tr>
<th>Role</th>
<th>Actor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Don Caesar de Bazan</td>
<td>Mr. Chanfraw</td>
</tr>
<tr>
<td>PACOLA</td>
<td>Mr. Hill</td>
</tr>
<tr>
<td>1st Cavalier</td>
<td>Mr. Allan</td>
</tr>
<tr>
<td>Don Caesar de Bazan</td>
<td>Mr. Chanfraw</td>
</tr>
<tr>
<td>2nd Cavalier</td>
<td>Mr. Adolph</td>
</tr>
<tr>
<td>Charles II</td>
<td>Mr. Marlowe</td>
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<tr>
<td>Lazarillo</td>
<td>Miss V. Nickinson</td>
</tr>
<tr>
<td>Don Jose</td>
<td>Mr. H. Cooke</td>
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<tr>
<td>Maritana</td>
<td>Miss C. Nickinson</td>
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<tr>
<td>Marquis de Rotunda</td>
<td>Mr. Johnson</td>
</tr>
<tr>
<td>Marchioness di Rotunda</td>
<td>Miss Lyon</td>
</tr>
<tr>
<td>Capt. of the Guard</td>
<td>Mr. Notter</td>
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<tr>
<td>Lopez</td>
<td>Mr. Masters</td>
</tr>
<tr>
<td>Dance</td>
<td>Madame Eouxary</td>
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</tbody>
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The Widow's Victim—Charles Selby

<table>
<thead>
<tr>
<th>Role</th>
<th>Actor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jeremiah Clip</td>
<td>Mr. Chanfraw</td>
</tr>
<tr>
<td>Mr. Twitter</td>
<td>Mr. H. Cooke</td>
</tr>
<tr>
<td>Tinsel John</td>
<td>Mr. Chanfraw</td>
</tr>
<tr>
<td>Mrs. Rattleton</td>
<td>Miss S. Lyon</td>
</tr>
<tr>
<td>Mustache Strapped</td>
<td>Mr. Chanfraw</td>
</tr>
<tr>
<td>Mrs. Twitter</td>
<td>Miss Lyon</td>
</tr>
<tr>
<td>Mr. Byron Tremain Pelham Podge</td>
<td>Jane Chatterly...Miss V. Nickinson</td>
</tr>
<tr>
<td>...</td>
<td>...</td>
</tr>
</tbody>
</table>
1857

May 5 (cont.)

Seth Slough...Mr. Notter
Sophia...Miss Martin

Dance...Madame Bouxary

The Immortal Toodles--R. J. Raymond

Toodles...Mr. F. S. Chanfraw
Charles Fenton...Mr. Marlowe
Farmer Acorn...Mr. Penistan
Geo. Acorn...Mr. H. Cook
Farmer Fenton...Mr. Notter
1st Farmer...Mr. Johnson
2nd Farmer...Mr. Hill
3rd Farmer...Mr. Masters
Mary...Miss I. Nickinson
Mrs. Toodles...Miss C. Nickinson

May 6

Royal Lyceum Theatre
John Nicholson, Manager

Bob Nettles

Mons. Tourbillion...Mr. J. Nickinson
Master Robert Nettles...Miss C. Nickinson
Master Wm. Waddilove...Mr. Chanfraw
Master Skutier...Miss J. Lyon
Master Skraggs...Miss S. Lyon
Master Thorton...Master N. Lyon
Master Thompson...Master A. Lyon
Master Williams...Miss Martin
Dogget...Mr. Allan
Nubbles...Mr. G. Cooke
Lady Nettles...Miss Phillips
Mary Swish...Miss V. Nickinson
Virginie...Miss I. Nickinson

Novelty, or Stars in the Ascendant

The Manager...Mr. H. Cooke
Fashion...Miss V. Nickinson
Novelty...Miss Lyon
Fortune...Miss S. Lyon

Orphan of Geneva

Carwin...Mr. Chanfraw
Fontaine...Mr. Penistan
Count...Mr. Marlowe
Picard...Mr. Johnson
Lavigne...Mr. Notter
Delparge...Mr. Hill
Therese...Miss Martin
Bridget...Miss Glenn

Comic Scene From the Easter Pantomime

Harlequin...Miss Martin
Clown...Mons. Bouxary
Pantaloon...Mr. Notter
Columbine...Madame Bouxary

Richard the Third (Funeral Scene)

Duke of Gloster...Mr. Chanfraw
Lord Stanley...Mr. Johnson
Tressel...Mr. Masters
Lady Anne...Miss C. Nickinson

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1857

May 6 (cont.) \textbf{Irish Assurance, or Yankee Modesty}
Yankee Gal...Miss I. Nickinson \hspace{1cm} Irish Boy...Mr. Chanfraw

Imitation of Mr. Levi J. North and his Dancing Horse...Mr. Chanfraw

Tableau from \textit{Harlequin Blue Beard}.

\textbf{The King's Gardener, or Nipp'd in the Bud}--Charles Selby

Chevalier de Bussy...Mr. Marlowe \hspace{1cm} Madame Galochard...Miss C. Nickinson
Bersarde...Mr. Johnson \hspace{1cm} Louise...Miss I. Nickinson
Flic Flac...Mr. Allan \hspace{1cm} Susette...Miss Martin
Galochard...Mr. Biddles \hspace{1cm} Nanette...Miss S. Lyon

May 7

Royal Lyceum Theatre \hspace{1cm} H. T. C. Playbill

John Nickinson, Manager \hspace{1cm} John Nickinson, Manager

\textbf{Model of a Wife}--Alfred Sydney Wigan

Pygmalion Bonnefoi...Mr. Chanfraw \hspace{1cm} Clara...Miss I. Nickinson
Mr. Stump...Mr. Johnson \hspace{1cm} 1st Pupil...Miss Martin
Tim...Mr. Notter \hspace{1cm} 2nd Pupil...Miss Glenn
Mrs. Stump...Miss Lyon

\textbf{Novelty, or Stars in the Ascendant}

The Manager...Mr. H. Cooke \hspace{1cm} Novelty...Miss Lyon
Fashion...Miss V. Nickinson \hspace{1cm} Fortune...Miss S. Lyon

\textbf{Orphan of Geneva}

Carwin...Mr. Chanfraw \hspace{1cm} Lavigne...Mr. Notter
Fontaine...Mr. Penistan \hspace{1cm} Delparge...Mr. Hill
Count...Mr. Marlowe \hspace{1cm} Therese...Miss Martin
Picard...Mr. Johnson \hspace{1cm} Bridget...Miss Glenn

\textbf{Comic Scene From the Easter Pantomime}

Harlequin...Miss Martin \hspace{1cm} Pantaloon...Mr. Notter
Clown...Mons. Bouxary \hspace{1cm} Columbine...Madame Bouxary

\textbf{Richard the Third (Funeral Scene)}

Duke of Gloster...Mr. Chanfraw \hspace{1cm} Tressel...Mr. Masters
Lord Stanley...Mr. Johnson \hspace{1cm} Lady Anne...Miss C. Nickinson

\textbf{Irish Assurance, or Yankee Modesty}

Yankee Gal...Miss I. Nickinson \hspace{1cm} Irish Boy...Mr. Chanfraw
1857

May 7 (cont.)

Initiation of Mr. Levi J. North and his Dancing Horse...Mr. Chanfraw
Tableau from Harlequin Blue Beard.

A Dead Shot--John Baldwin Buckstone

Mr. Hector Timid...Mr. Biddles
Captain Cannon...Mr. Nickinson
Frederick...Mr. Hill
Wiseman...Mr. Johnson

Policeman...Mr. Masters
Williams...Mr. Archer
Chatter...Miss V. Nickinson
Louisa Lovetrick...Miss C. Nickinson

May 8
Royal Lyceum Theatre
John Nickinson, Manager

H. T. C. Playbill

King Street

Benefit of Mr. F. S. Chanfraw

Bob Nettles

Mons. Tourbillion...Mr. J. Nickinson
Master Robert Nettles...Miss C. Nickinson
Master Wm. Waddilove...Mr. Chanfraw
Master Skutier...Miss J. Lyon
Master Skraggs...Miss S. Lyon

Master Thorton...Master N. Lyon
Master Thompson...Master A. Lyon
Master Williams...Miss Martin
Dogget...Mr. Allan
Nubbles...Mr. G. Cooke
Lady Nettles...Miss Phillips
Mary Swish...Miss V. Nickinson
Virginie...Miss I. Nickinson

Dance...Madame Bouxary

Mose in California--W. A. Chapman

Mose...Mr. Chanfraw
Syksey...Mr. Notter
Adolphus Billishroud...Mr. Biddles
Barney...Mr. Hill
Ben...Mr. Penistan

Joe...Mr. Johnson
Capt. Scuttle...Mr. Allan
Lize...Miss C. Nickinson
Jenny Bogart...Miss V. Nickinson
Biddy McShane...Mr. Masters

The Limerick Boy--James Pilgrim

Paddy Miles...Mr. Chanfraw
Dr. Coates...Mr. Johnson
Henry Coates...Mr. Notter
Job...Mr. G. Cooke

Servant...Mr. Masters
Mrs. Fidget...Miss Lyon
Jane...Miss I. Nickinson

May 9
Royal Lyceum Theatre
John Nickinson, Manager

H. T. C. Playbill

King Street

Last Appearance of Mr. F. S. Chanfraw

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May 9 (cont.)  The Widow's Victim--Charles Selby

Jeremiah Clip...Mr. Chanfraw  Mr. Twitter...Mr. H. Cooke
Tinsel John...Mr. Chanfraw  Mrs. Rattleton...Miss S. Lyon
Mustache Strappado...Mr. Chanfraw  Mrs. Twitter...Miss Lyon
Mr. Byron Tremain Pelham Podge  Jane Chatterly...Miss V. Nickinson
...Mr. Marlowe

Idiot Witness--John Thomas Haines

Le Seur Arnaud...Mr. H. Cooke  Earl of Sussen...Mr. Hill
Robert...Mr. Marlowe  Walter Arlington...Miss V. Nickinson
Paul Tugskull...Mr. Biddles  Dame Tugskull...Miss J. Lyon
Gilbert...Mr. Chanfraw  Janet...Miss I.Nickinson
Hans Gerthold...Mr. Penistan

Mose in California--W. A. Chapman

Mose...Mr. Chanfraw  Joe...Mr. Johnson
Syksey...Mr. Notter  Capt. Scuttle...Mr. Allan
Adolphus Billishroud...Mr.  Lize...Miss C. Nickinson
Biddles  Jenny Bogart...Miss V. Nickinson
Barney...Mr. Hill  Biddy McShane...Mr. Masters
Ben...Mr. Hill

May 11  Royal Lyceum Theatre  D. L.
John Nickinson, Manager
King Street
First Night of Miss C. Wyette

Adrienne Le Couvreur, or The Reigning Favorite--Sir Theodore Martin

The Young Widow--George Herbert Rodwell

May 12  Royal Lyceum Theatre  D. L.
John Nickinson, Manager
King Street

The Hunchback--James Sheridan Knowles

Fortune's Frolic, or The Ploughman Turned Lord--John T. Allingham

May 13  Royal Lyceum Theatre  D. L.
John Nickinson, Manager
King Street

Romeo and Juliet--William Shakespeare

Love In All Corners, or The Rendezvous--Richard Ayton
1857

May 14
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Anne Blake, or The Poor Defendant--John Westland Marston

The Young Widow--George Herbert Rodwell

May 15
Royal Lyceum Theatre
John Nickinson, Manager
King Street
Benefit of Miss C. Wyette

Camille, or The Fate of a Coquette

May 16
Royal Lyceum Theatre
John Nickinson, Manager
King Street
Positively the Last Appearance of Miss C. Wyette

The Lady of Lyons, or Love and Pride--Lord Edward Bulwer-Lytton

Spectre Bridegroom, or A Ghost In Spite of Himself--
William Thomas Moncrieff

May 18
Royal Lyceum Theatre
John Nickinson, Manager
King Street
Return For Three Nights Only, Mr. F. A. Chanfraw

Black Eyed Susan, or All in the Downs--Douglas Jerrold

Dance...Madame Bouxary

The Loan of a Lover--James Robinson Planche

May 19
Royal Lyceum Theatre
John Nickinson, Manager
King Street

The Lady of Lyons--Lord Edward Bulwer-Lytton

Claude Melnotte...Mr. F. S. Chanfraw
Landlord...Mr. Masters

Damas...Mr. Nickinson
Pauline...Miss C. Nickinson

Beauseant...Mr. Marlowe
Madame Deschapelles...Miss Lyon

Glavis...Mr. Hill
Widow Melnotte...Miss K. Martin

Deschapelles...Mr. Lyon
Marian...Miss Glenn

Dance...Madame Bouxary

Casper...Mr. Masters
May 19 (cont.) **Mose in California**--W. A. Chapman

Mose...Mr. F. S. Chanfraw
Syksey...Mr. Nickinson
Adolphus Pillishrout...Mr.
Biddles
Barney...Mr. Hill

Ben...Mr. Jones
Joe...Mr. Johnson
Lize...Miss C. Nickinson
Jenny Bogart...Miss I. Nickinson
Biddy McShane...Mr. Masters

May 20  **Royal Lyceum Theatre**
John Nickinson, Manager
King Street

**H. T. C. Playbill**

**Nipped in the Bud**--Charles Selby

Chevalier de Bussy...Mr. Marlowe
Berserarde...Mr. Hill
Flic Flac...Mr. Masters
Galochar...Mr. Biddles

Madame Galochard...Miss C. Nickinson
Louise...Miss I. Nickinson
Susette...Miss Martin
Nanette...Miss S. Lyon

**The Widow's Victim**--Charles Selby

Jemima Clip...Mr. F. S. Chanfraw
Mr. Twitter...Mr. Hill
Mr. Byron Tremaine Pelham
Podge...Mr. Biddles

Mrs. Rattleton...Miss I. Nickinson
Mrs. Twitter...Miss Lyon
Chatterley...Miss C. Nickinson

**Glance at New York**--Benjamin A. Baker

Mose...Mr. F. S. Chanfraw
Harry Gordon...Mr. Marlowe
Orge Parcells...Mr. Mr. Nickinson
Jake...Mr. Hill
Major Gates...Mr. Biddles
G. E. Syksey...Mr. G. Cooke

Lize...Miss C. Nickinson
Jenny...Miss I. Nickinson
Mrs. Moreton...Miss Lyon
Jane...Miss Martin
1st Lady...Miss Glenn

May 21 **Royal Lyceum Theatre**
John Nickinson, Manager
King Street

Engagement For Six Nights Only, Mr. Collins

**Irish Ambassador**--James Kenney

**Teddy the Tiler**--George Herbert Rodwell

**The Young Widow**--George Herbert Rodwell

May 22 **Royal Lyceum Theatre**
John Nickinson, Manager
King Street

**D. L.**

**Born to Good Luck**--Tyrone Power

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1857

May 22 (cont.) How to Pay the Rent--Tyrone Power
    Love in All Corners, or The Rendezvous--Richard Ayton

May 23
 Royal Lyceum Theatre
 John Nicholson, Manager
 King Street

The Man of Nerve, and the Nervous Man--William Bayle Bernard

Teddy the Tiler--George Herbert Rodwell

Ladies Beware, or The Ultimatum

May 25
 Royal Lyceum Theatre
 John Nicholson, Manager
 King Street

His Last Legs--William Bayle Bernard

The Happy Man, or The Magic Shirt--Samuel Lover

May 26
 Royal Lyceum Theatre
 John Nicholson, Manager
 King Street

Irish Ambassador--James Kenney

How to Pay the Rent--Tyrone Power

Trying It On--William Brough

May 27
 Royal Lyceum Theatre
 John Nicholson, Manager
 King Street

Rory O'More

Dance...Madame Bouxary

The Spectre Bridegroom, or A Ghost In Spite Of Himself--William Thomas Moncrieff

May 28
 Royal Lyceum Theatre
 John Nicholson, Manager
 King Street

The Man of Nerve and the Nervous Man--William Bayle Bernard

Dance...Madame Bouxary

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May 28 (cont.)  
How To Pay the Rent--Tyrone Power

Fortune's Frolic, or The Ploughman Turned Lord--John T. Allingham

May 29
Royal Lyceum Theatre  
John Nickinson, Manager  
King Street  
Benefit of Mr. Collins

The Irish Genius

Dance...Madame Bouxary

Teddy the Tiler--George Herbert Rodwell

John Dobbs--John Maddison Morton

May 30
Royal Lyceum Theatre  
John Nickinson, Manager  
King Street  
Last Night Positively of Mr. Collins

Rory O'More

Dance...Madame Bouxary

Family Jars, or The Mistaken Fathers--Joseph Lunn

June 1
Royal Lyceum Theatre  
John Nickinson, Manager  
King Street  
Benefit of Mr. George Morris

Napoleon's Old Guard--Dion Boucicault

Dance...Madame Bouxary

The Flying Dutchman, or The Phantom Ship

June 2
Royal Lyceum Theatre  
John Nickinson, Manager  
King Street

A Novel Experiment, or Book III, Chapter I--Benjamin N. Webster

Dance...Madame Bouxary

The Flying Dutchman, or The Phantom Ship

June 3
Royal Lyceum Theatre  
John Nickinson, Manager  
King Street

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June 3 (cont.)  Naval Engagements--Charles Dance

Dance...Madame Bouxary

Ladies Beware, or The Ultimatum

The Loan of a Lover--James Robinson Planche

June 4

Royal Lyceum Theatre
John Nickinson, Manager
King Street
First Night of Mr. W. Davidge

Paul Pry--John Poole

Paul Pry...Mr. W. Davidge
Colonel Hardy...Mr. Biddles
Witherton...Mr. Johnson
Frank Hardy...Mr. Marlowe
Harry Stanley...Mr. H. Cook
Old Stanley...Mr. Hill

Dance...Madame Bouxary

The Wandering Minstrel--Henry Mayhew

Mr. Crinkum...Mr. Johnson
Mr. Tweedle...Mr. Hill
Herbert Carol...Miss I. Nickinson
Jem Bags...Mr. Davidge

June 5

Royal Lyceum Theatre
John Nickinson, Manager
King Street

Poor Gentleman--Sarah Isdell

Dr. Ollapod...Mr. Davidge
Sir Robert Bramble...Mr. Nickinson
Frederick Bramble...Mr. H. Cook
Sir Charles Cropland...Mr. Marlowe
Lieut. Worthington...Mr. Penistan
Corporal Foss...Mr. Johnson
Humphrey Dobbins...Mr. Biddles

Dance...Madame Bouxary
1857

June 5 (cont.) Two Bonnycastles--John Maddison Morton

Mr. Benj. Bonnycastle...Mr. Davidge
John James Johnson...Mr. Marlowe
Mr. Smuggins...Mr. Johnson

Mrs. Bonnycastle...Miss Phillips
Helen...Miss I. Nickinson
Patty...Miss J. Lyon

June 6

Royal Lyceum Theatre
John Nicholson, Manager

H. T. C. Playbill
King Street

Dominique the Deserter--William Henry Murray

Dominique...Mr. W. Davidge
Duvernay...Mr. H. Cooke
LaLache...Mr. Penistan
Marvillier...Mr. Hill
D'Arville...Mr. Johnson
Gaspard...Mr. Allan

Louis...Mr. Savage
Henri...Mr. Masters
Lady Blanche...Miss Lyon
Jeanette...Miss I. Nickinson
Genevive...Miss S. Lyon

Mr. Notter's Greek and Roman Statuary Tableaux

1. Romulus
2. Remus
3. Ajax
4. The African
5. Cincinnatus
6. Atlas
7. Discus
8. Patroclus
9. Samson
10. Prometheus

Anthony and Cleopatra

Anthony...Mr. Davidge
Cleopatra...Miss C. Nickinson

Dance...Madame Bouxary

The Flying Dutchman, or The Phantom Ship

Captain Peppercoal...Mr. Johnson
Lieut. Mowdrey...Mr. Penistan
Peter Von Bumm...Mr. Biddles
Toby Varnish...Mr. Marlowe
Tom Willis...Mr. Hill
Mynheer Von Swiggs...Mr. Allan

Smutta...Mr. Notter
Vanderdecken...Mr. H. Cook
Rockalda...Mr. Hill
Lestelle Vanhelm...Miss I. Nickinson
Lucy...Miss Phillips

June 8

Royal Lyceum Theatre
John Nicholson, Manager
King Street

H. T. C. Playbill
Benefit of Miss C. Nickinson

As You Like It--William Shakespeare
June 8 (cont.)

Duke...Mr. Johnson
First Lord...Mr. Jones
Second Lord...Mr. Williams
Third Lord...Mr. Smith
Amiens...Mr. Hill
Touchstone...Mr. Davidge
Duke Frederick...Mr. Allan
Le Beau...Miss Lyon
Charles...Mr. Notter
Oliver...Mr. Lyon
Jacques...Mr. Hill
Orlando...Mr. Marlowe
Adam...Mr. Penistan

William...Mr. Savage
Jacques...Mr. H. Cooke
Sir Oliver Martex...Mr. Bray
Corin...Mr. Notter
Silvius...Mr. Masters
Rosalind...Miss C. Nickinson
Celia...Miss Phillips
Phoebe...Miss I. Nickinson
Audrey...Miss Martin
Hymen...Miss Lyon
Ladies of the Court...Miss Lyon, &c.
Shepherdesses...Miss Jones, &c.

Dance...Madame Bouxary
Musical Piece, "The Fall of Sebastopol"...Orchestra

Poor Pillicoddy--John Maddison Morton

John Peter Pillicoddy...Mr. W. Davidge
Capt. O'Scuttle...Mr. Biddles

Mrs. Pillicoddy...Miss Phillips
Mrs. O'Scuttle...Miss I. Nickinson
Sarah Blunt...Miss C. Nickinson

Orchestra...Band of the Royal Canadian Rifle Regiment.
Band Master...Mr. Marchant

June 9
Royal Lyceum Theatre
H. T. C. Playbill
John Nickinson, Manager
King Street

As You Like It--William Shakespeare

Duke...Mr. Johnson
First Lord...Mr. Jones
Second Lord...Mr. Williams
Third Lord...Mr. Smith
Amiens...Mr. Hill
Touchstone...Mr. Davidge
Duke Frederick...Mr. Allan
Le Beau...Miss Lyon
Charles...Mr. Notter
Oliver...Mr. Lyon
Jacques...Mr. Hill
Orlando...Mr. Marlowe
Adam...Mr. Penistan

William...Mr. Savage
Jacques...Mr. H. Cooke
Sir Oliver Martex...Mr. Bray
Corin...Mr. Notter
Silvius...Mr. Masters
Rosalind...Miss C. Nickinson
Celia...Miss Phillips
Phoebe...Miss I. Nickinson
Audrey...Miss Martin
Hymen...Miss Lyon
Ladies of the Court...Miss Lyon, &c.
Shepherdesses...Miss Jones, &c.

The Wandering Minstrel--Henry Mayhew

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1857

June 9 (cont.)

Mr. Crinkum...Mr. Johnson  Mrs. Crinkum...Miss Phillips
Mr. Tweedle...Mr. Hill  Julia...Miss Lyon
Herbert Carol...Miss I. Nickinson  Betty...Miss Martin
Jem Bags...Mr. Davidge

June 10  Royal Lyceum Theatre  H. T. C. Playbill
John Nicholson, Manager  King Street

Married Unwedded, or The Notary and the Duchess

Mons. Morriceau...Mr. Davidge  Farincourt...Mr. Allan
Regent of France...Mr. Hill  Raymond...Mr. Masters
Duke de la Vanbaliere...Mr. Marlowe  Dangerville...Mr. Johnson
Adrian...Mr. H. Cook  Count Fabian...Mr. Savage
Leonard...Mr. Penistan  Julie...Miss C. Nickinson

The Immortal Toodles--R. J. Raymond

Toodles...Mr. W. Davidge  1st Farmer...Mr. Johnson
Charles Fenton...Mr. Marlowe  2nd Farmer...Mr. Hill
Farmer Acorn...Mr. Penistan  3rd Farmer...Mr. Masters
George Acorn...Mr. H. Cooke  Mary...Miss I. Nickinson
Farmer Fenton...Mr. Notter  Mrs. Toodles...Miss J. Lyon

June 11  Royal Lyceum Theatre  H. T. C. Playbill
John Nicholson, Manager  King Street

The Heir at Law--George Colman, the Younger

Doctor Pangloss...Mr. Davidge  Stedfast...Mr. Marlowe
Lord Duberly...Mr. Biddles  Waiter...Mr. Masters
Dick Dowlas...Mr. Henry Cook  Waiter...Mr. Hill
Zekiel Homespun...Mr. Nicholson  Lady Duberly...Miss J. Lyon
Kenrick...Mr. Lyon  Caroline Dormer...Miss I. Nickinson
Henry Moreland...Mr. Johnson  Cecily Homespun...Miss C. Nickinson

Dance...Madame Bouxary

Poor Pillicoddy--John Maddison Morton

John Peter Pillicoddy...Mr. Davidge  Mrs. Pillicoddy...Miss Phillips
Capt. O'Scuttle...Mr. Biddles  Mrs. O'Scuttle...Miss I. Nickinson
Sarah Blunt...Miss C. Nickinson

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1857

June 12 Royal Lyceum Theatre H. T. C. Playbill
John Nickinson, Manager
King Street
Benefit of Mr. Davidge
Under the Patronage of the Members of the Royal Canadian Yacht Club

Twelfth Night--William Shakespeare

Duke Orsino...Mr. Penistan
Valentine...Mr. Hill
Curio...Mr. Allan
Sir Toby Belch...Mr. Biddles
Sir Andrew Aguecheek...Mr. Marlowe
Antonio...Mr. Johnson
Sebastian...Mr. Savage
Friar...Mr. Hill

Malvolio...Mr. Davidge
Clown...Mr. Henry Cooke
Fabian...Mr. Notter
Solanio...Mr. Adolph
Roberto...Mr. Masters
Viola...Miss C. Nickinson
Olivia...Miss Phillips
Maria...Miss I. Nickinson

Dance...Madame Bouxary
Musical Piece, "The Fall of Sebastopol"...Orchestra

Shocking Events--John Baldwin Buckstone

Griffinhoof...Mr. Davidge
Puggs...Mr. Nickinson
Capt. Spoff...Mr. Johnson

Dorothy...Miss J. Lyon
Kitty...Miss I. Nickinson

Orchestra...Band of the Royal Canadian Rifle Regiment.
Band Master...Mr. Marchant

June 13 Royal Lyceum Theatre H. T. C. Playbill
John Nickinson, Manager
King Street
Last Night of Mr. Davidge

Twelfth Night--William Shakespeare

Duke Orsino...Mr. Penistan
Valentine...Mr. Hill
Curio...Mr. Allan
Sir Toby Belch...Mr. Biddles
Sir Andrew Aguecheek...Mr. Marlowe
Antonio...Mr. Johnson
Sebastian...Mr. Savage
Friar...Mr. Hill

Malvolio...Mr. Davidge
Clown...Mr. Henry Cooke
Fabian...Mr. Notter
Solanio...Mr. Adolph
Roberto...Mr. Masters
Viola...Miss C. Nickinson
Olivia...Miss Phillips
Maria...Miss I. Nickinson

Dance...Madame Bouxary

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1857

June 13 (cont.)

White Bait at Greenwich, or The Buzzards

Mr. Benjamin Buzzard...Mr. Biddles
Miss Buzzard...Miss Phillips
John Small...Mr. Davidge

Sally...Miss I. Nickinson

June 22
Royal Lyceum Theatre
John Nickinson, Manager
King Street

First Night of the Wren Juvenile Comedians

Bombastes Furioso—W. B. Rhodes

A Tinker and A Tailor! A Soldier and A Sailor

June 23
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Rosetta the Mountain Maid

A Day After the Fair

June 24
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Tom Neddy's Secret

A Tinker and A Tailor! A Soldier and A Sailor

June 25
Royal Lyceum Theatre
John Nickinson, Manager
King Street

The Village Lawyer—William Macready

Jenny Jones

June 26
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Rosetta, or The Mountain Maid

Jenny Jones

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June 27    Royal Lyceum Theatre
           John Nicholson, Manager
           King Street
           Positively the Last Night of the Wren Juvenile Comedians
           Crossing the Line--George Almar

June 29    Royal Lyceum Theatre
           John Nicholson, Manager
           King Street
           First Night of Mrs. Farren
           Fazio, or The Halian Wife--Henry Hart Milman
           Deschalumeaux, or The Adventures of a Marquis

June 30    Royal Lyceum Theatre
           John Nicholson, Manager
           King Street
           Lucretia Borgia
           Spectre Bridegroom, or A Ghost in Spite of Himself--
           William Thomas Moncrieff

July 1     Royal Lyceum Theatre
           John Nicholson, Manager
           King Street
           Romeo and Juliet--William Shakespeare
           The Hypochondriac

July 2     Royal Lyceum Theatre
           John Nicholson, Manager
           King Street
           Lucretia Borgia
           Fortune's Frolic, or The Ploughman Turned Lord--John T. Allingham

July 3     Royal Lyceum Theatre
           John Nicholson, Manager
           King Street
           Benefit of Mrs. Farren
           The Wrecker's Daughter

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1857

July 3 (cont.) Peg Woffington, or Masks and Faces

July 4 Royal Lyceum Theatre D. L.
John Nickinson, Manager
King Street
Last Night of Mrs. Farren
The Wrecker's Daughter

The Honey Moon--John Tobin

July 6 Royal Lyceum Theatre D. L.
John Nickinson, Manager
King Street
Reappearance After an Absence of Three Weeks of Miss C. Nickinson

As You Like It--William Shakespeare

A Pleasant Neighbor, or Contentment Versus Riches--Elizabeth Planche

July 7 Royal Lyceum Theatre D. L.
John Nickinson, Manager
King Street

A Novel Expedient, or Book III Chapter I--Benjamin N. Webster

Native Talent--Sir William Don

The Flying Dutchman, or The Phantom Ship

July 8 Royal Lyceum Theatre D. L.
John Nickinson, Manager
King Street
First Night of Mr. George Holland

The Young Scamp, or Le Gamin de Paris--Edward Stirling

A Day After the Fair, or The Cottage by the Road Side

The Intrigue, or The Bath Road--John Poole

July 9 Royal Lyceum Theatre D. L.
John Nickinson, Manager
King Street

Lavater, the Physiognomist--James Robinson Planche

The Secret, or A Hole In the Wall--William Barrymore
1857

July 10  Royal Lyceum Theatre
        John Nickinson, Manager
        King Street

        The Mason and His Apprentice--John Maddison Morton

        Mistaken Fathers--Joseph Lunn

July 11  Royal Lyceum Theatre
        John Nickinson, Manager
        King Street

        The Barrack Room, or The Emperor's Seal--Thomas Haynes Bayly

        A Day After the Fair, or The Cottage By the Road Side

        Ladies Beware, or The Ultimatum

July 13  Royal Lyceum Theatre
        John Nickinson, Manager
        King Street
        Benefit of Mr. George Holland

        The Pride of the Market--James Robinson Planche

        The Double-Bedded Room--John Robinson Planche

July 14  Royal Lyceum Theatre
        John Nickinson, Manager
        King Street

        The Soldier's Daughter--Andrew Cherry

        The Secret, or A Hole In the Wall--William Barrymore

July 15  Royal Lyceum Theatre
        John Nickinson, Manager
        King Street
        Benefit of Mr. John Nickinson

        She Stoops to Conquer--Oliver Goldsmith

        The Thimble Rig--John Baldwin Buckstone

July 16  Royal Lyceum Theatre
        John Nickinson, Manager
        King Street

        Lavater, the Physiognomist, or Not A Bad Judge--James Robinson Planche

        My Little Adopted--Thomas Haynes Bayly

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1857

July 16 (cont.) Out For a Holiday

July 17 Royal Lyceum Theatre
John Nickinson, Manager
King Street
D. L.

The Intrigue, or The Bath Road--John Poole

Thimble Rig--John Baldwin Buckstone

The Double Bedded Room--John Maddison Morton

July 18 Royal Lyceum Theatre
John Nickinson, Manager
King Street
Farewell Benefit of Mr. Holland

Paul Pry--John Poole

Post of Honor--T. Mildenhall

Two of the B'hoys, or Beulah's Spa

July 21 Royal Lyceum Theatre
John Nickinson, Manager
King Street
First Night in Canada of Mademoiselle Lola Montez

Lola Montez in Bavaria--C. P. T. Ware

July 22 Royal Lyceum Theatre
John Nickinson, Manager
King Street

Lola Montez in Bavaria--C. P. T. Ware

July 23 Royal Lyceum Theatre
John Nickinson, Manager
King Street

Charlotte Corday

The Hypochondriac

July 24 Royal Lyceum Theatre
John Nickinson, Manager
King Street
Benefit of Mademoiselle Lola Montez

Margot, the Poultry Dealer--DeWalden

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1857

July 24 (cont.) How To Pay the Rent--Tyrone Power
Dance, "La Tyrolienne"...Mademoiselle Lola Montez

July 25 Royal Lyceum Theatre D. L.
John Nickinson, Manager
King Street
Manager's Benefit
Positively the Last Night of Mademoiselle Lola Montez

The School for Scandal--Richard B. Sheridan
The Intrigue, or The Bath Road--John Poole

July 27 Royal Lyceum Theatre D. L.
John Nickinson, Manager
King Street
The First Appearance of Mr. and Mrs. Pauncefort

The Road of Life--Edward Leman Blanchard
Flying Colors, or Crossing the Frontier

July 28 Royal Lyceum Theatre D. L.
John Nickinson, Manager
King Street

The Green Bushes, or A Hundred Years Ago--John Baldwin Buckstone
A Morning Call--Charles Dance

July 29 Royal Lyceum Theatre D. L.
John Nickinson, Manager
King Street

The Green Bushes, or A Hundred Years Ago--John Baldwin Buckstone
The Little Toodlekins

July 30 Royal Lyceum Theatre D. L.
John Nickinson, Manager
King Street

The Road of Life--Edward Leman Blanchard
The Little Toodlekins

July 31 Royal Lyceum Theatre D. L.
John Nickinson, Manager
King Street
Benefit of Mr. and Mrs. G. Pauncefort
1857

July 31 (cont.)

The Lady of Lyons—Lord Edward Bulwer-Lytton

Used Up, or The Peer and the Ploughboy—
Dion Boucicault and Charles Mathews

Aug. 1
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Last Night of Mr. and Mrs. Pauncefort

Green Bushes, or A Hundred Years Ago—John Baldwin Buckstone

Who Speaks First—Charles Dance

Aug. 3
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Re-Engagement of Mr. and Mrs. C. Pauncefort

Flowers of the Forest—John Baldwin Buckstone

Who'll Lend Me Five Shillings

Aug. 4
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Much Ado About Nothing—William Shakespeare

The Irish Tutor, or New Lights—Richard Butler

Aug. 5
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Victorine, or I'll Sleep On It

Katharine and Petruchio—David Garrick

Aug. 6
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Flowers of the Forest—John Baldwin Buckstone

Love in All Corners, or The Rendezvous—Richard Ayton
1857

Aug. 8 Royal Lyceum Theatre
John Nickinson, Manager
King Street
Positively the Last Appearance of Mr. and Mrs. George Pauncefort

The Practical Man--William B. Bernard

Song...Mr. Hill

The Flowers of the Forest--John Baldwin Buckstone

Aug. 10 Royal Lyceum Theatre
John Nickinson, Manager
King Street
First Night of Mr. Bass

King Henry IV (Part I)--William Shakespeare

Ladies Beware, or The Ultimatum

Aug. 11 Royal Lyceum Theatre
John Nickinson, Manager
King Street

Rob Roy--Isaac Pocock

The Maid With the Milking Pail--John Baldwin Buckstone

Aug. 12 Royal Lyceum Theatre
John Nickinson, Manager
King Street

She Stoops to Conquer--Oliver Goldsmith

Spectre Bridegroom, or A Ghost In Spite of Himself--
William Thomas Moncrieff

Aug. 13 Royal Lyceum Theatre
John Nickinson, Manager
King Street

Charles XII, or The Lion of the North--James Robinson Planche

Mischief Making, or The Village Gossip--Isaac Pocock

Aug. 14 Royal Lyceum Theatre
John Nickinson, Manager
King Street
Benefit of Mr. Riddles

Time Tries All--John Courtney

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1857

Aug. 14 (cont.)

**Land Sharks and Sea Gulls, or A Tale of a Tar**—E. Edwards

Aug. 15

Royal Lyceum Theatre

John Nickinson, Manager

King Street

Mary Queen of Scots—William Henry Murray

Aug. 17

Royal Lyceum Theatre

John Nickinson, Manager

King Street

First Night of Mr. Davidge

**Married Unwedded**

Mons. Morriceau...Mr. Davidge
Regent of France...Mr. Hill
Duke de le Vanbaliere...Mr. Marlowe
Adrian...Mr. H. Cook
Leonard...Mr. Penistan

Farincourt...Mr. Allan
Raymond...Mr. Masters
Dangerville...Mr. Johnson
Count Fabian...Mr. Jones
Julie...Miss C. Nickinson
Martha...Miss Lyon

The Wandering Minstrel—Henry Mayhew

Mr. Crinkum...Mr. Johnson
Mr. Tweedle...Mr. Hill
Herbert Carol...Miss I. Nickinson
Jem Bags...Mr. Davidge

Mrs. Crinkum...Miss Phillips
Julia...Miss Lyon
Betty...Miss Martain

Aug. 18

Royal Lyceum Theatre

John Nickinson, Manager

King Street

**Poor Gentleman**—Sarah Isdell

Dr. Ollapod...Mr. W. Davidge
Sir Robert Bramble...Mr. Nickinson
Frederick Bramble...Mr. Marlowe
Sir Charles Cropland...Mr. Hill
Lieut. Worthington...Mr. Penistan
Corporal Foss...Mr. Johnson
Humphrey Dobbins...Mr. Biddles

Stephen Harrowby...Mr. Notter
Farmer Harrowby...Mr. Masters
Servant...Mr. Masters
Valet...Mr. Allan
Miss Lucretia McTab...Miss Phillips
Dame Harrowby...Miss Lyon
Mary Harrowby...Miss I. Nickinson
Emily Worthington...Miss C. Nickinson

Dance...Madame Bouxary

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1857

Aug. 18 (cont.)

**Two Bonnycastles—John Maddison Morton**

Mr. Benjamin Bonnycastle... Mrs. Smuggins...Miss Phillips
Mr. Davidge Helen...Miss I. Nickinson
John James Johnson...Mr. Marlowe Patty...Miss J. Lyon
Mr. Smuggins...Mr. Johnson

Aug. 19

Royal Lyceum Theatre H. T. C. Playbill
John Nickinson, Manager
King Street

**Fair One With the Golden Locks—James Robinson Planche**

King Lachrymoso...Mr. Davidge Mantilina...Miss Martin
Count Pleniposo...Mr. Biddles Earingina...Miss Glenn
Viscount Verisoso...Mr. Johnson Papilotina...Miss Lyon
Graceful...Miss C. Nickinson A Carp...Miss Lyon
Mollymopsa...Miss Phillips A Crow...Mr. Hill
Capt. of the Guard...Mr. Masters An Owl...Mr. Notter
Queen Lucidora...Miss I. Nickinson

Dance...Madame Bouxary

**White Bait at Greenwich, or The Buzzards**

Mr. Benjamin Buzzard...Mr. Glimmer...Mr. Johnson
Biddles Miss Buzzard...Miss Phillips
John Small...Mr. Davidge Sally...Miss I. Nickinson

Aug. 20

Royal Lyceum Theatre H. T. C. Playbill
John Nickinson, Manager
King Street

**Fair One With the Golden Locks—James Robinson Planche**

King Lachrymoso...Mr. Davidge Mantilina...Miss Martin
Count Pleniposo...Mr. Biddles Earingina...Miss Glenn
Viscount Verisoso...Mr. Johnson Papilotina...Miss Lyon
Graceful...Miss C. Nickinson A Carp...Miss Lyon
Mollymopsa...Miss Phillips A Crow...Mr. Hill
Capt. of the Guard...Mr. Masters An Owl...Mr. Notter
Queen Lucidora...Miss I. Nickinson

Dance...Madame Bouxary

**Poor Pillicoddy—John Maddison Morton**

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1857

Aug. 20 (cont.)

John Peter Pillicoddy...Mr. Davidge
Mrs. Pillicoddy...Miss Phillips
Capt. O'Scuttle...Mr. Biddles
Mrs. O'Scuttle...Miss I. Nickinson
Sarah Blunt...Miss C. Nickinson

Aug. 21
Royal Lyceum Theatre
H. T. C. Playbill
John Nicholson, Manager
King Street
Benefit of Mr. Davidge

Dominique the Deserter--William Henry Murray

Dominique...Mr. Davidge
Duverny...Mr. Marlowe
La Lache...Mr. Penistan
Marvillier...Mr. Hill
D'Arville...Mr. Johnaon
Henri...Mr. Masters

Louis...Mr. Masters
Gaspard...Mr. Notter
Lady Blanche...Miss Lyon
Jeannette...Miss I. Nickinson
Genevive...Miss S. Lyon

Dance...Madame Bouxary

Po-ca-bouxary, or The Gentle Savage--John Brougham

Captain John Smith...Miss C. Nickinson
Lieut. Thomas Brown...Mr. Notter
William Jones...Mr. Johnson
Mynheer Rolff...Mr. Biddles
Benjamin Brace...Mr. Hare
John Junk...Mr. Penistan
Henry Halyard...Mr. Johnson
William Buntline...Mr. Reddy
Barnabus Binnacle...Mr. James
H. J. Pow-Haw-Tan I...Mr. Davidge
Rt. Hon. Quash-Al-Jaw...Mr. Marlowe
0-Po-Dil-Doc...Mr. Hill
Col-O-Gog...Mr. Hill
Jin-Go...Mr. Masters
Kreem-Fay-Sloon...Mr. Adolph

Ip-Pa-Kak...Mr. James
Sas-sy-pril...Mr. Samuels
Kod-Liv-Royal...Mr. Reynolds
Kal-O-Mel...Mr. Carver
H. R. H. Princess Po-Ca-Hon-Tas...
Miss I. Nickinson
Poo-Tee-Pet...Miss Lyon
Dimundi...Miss S. Lyon
Wee-Cha-Ven-Da...Miss Phillips
Kros-As-Kan-Bee...Miss Martin
Dah-Lin-Duk...Madame Bouxary
Love-Li-Creta...Miss Pike
0-Yow-Jewel...Miss S. Lyon
Oso-Char-Ming...Miss Carmen
Lum-Pa-Suga...Miss Glenn
Dro-May-Ja...Miss Norton

Aug. 22
Royal Lyceum Theatre
H. T. C. Playbill
John Nicholson, Manager
King Street

Immortal Toodles--R. J. Raymond

Toodles...Mr. Davidge
Charles Fenton...Mr. Marlowe
Farmer Acorn...Mr. Johnson
1st Farmer...Mr. Hill
2nd Farmer...Mr. Masters
Mary...Miss I. Nickinson

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1857

Aug. 22 (cont.)

Geo. Acorn...Mr. Penistan
Farmer Fenton...Mr. Notter
Dance...Madame Bouxary

Po-Ca-Hon-Tas, or The Gentle Savage--John Brougham

Captain John Smith...Miss C. Nicholson
Lieut. Thomas Brown...Mr. Notter
William Jones...Mr. Johnson
Mynheer Rolff...Mr. Biddles
Benjamin Brace...Mr. Hare
John Junk...Mr. Penistan
Henry Halyard...Mr. Johns
William Buntline...Mr. Reddy
Barnabas Binnacle...Mr. James
H. J. Pow-Haw-Tan I...Mr. Davidge
Rt. Hon. Quash-Al-Jaw...Mr. Marlowe
O-Po-Dil-Doc...Mr. Hill
Col-O-Gog...Mr. Hill
Jin-Go...Mr. Masters
Kreem-Fay-Sloon...Mr. Adolph

Aug. 24

Royal Lyceum Theatre
John Nicholson, Manager

Po-Ca-Hon-Tas, or The Gentle Savage--John Brougham

Captain John Smith...Miss C. Nicholson
Lieut. Thomas Brown...Mr. Notter
William Jones...Mr. Johnson
Mynheer Rolff...Mr. Biddles
Benjamin Brace...Mr. Hare
John Junk...Mr. Penistan
Henry Halyard...Mr. Johns
William Buntline...Mr. Reddy

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1857

Aug. 24 (cont.)

Barnabas Binnacle...Mr. James
H. J. Pow-Haw-Tan I...Mr. Davidge
Rt. Hon. Quash-Al-Jaw...Mr.
Marlowe
O-Po-Dil-Doc...Mr. Hill
Col-O-Gog...Mr. Hill
Jin-Go...Mr. Masters
Kreem-Fay-Sloon...Mr. Adolph

Aug. 25

Royal Lyceum Theatre
John Nickinson, Manager
H. T. C. Playbill
King Street

A Kiss in the Dark--John Baldwin Buckstone

Mr. Selim Pettibone...Mr.
Biddles
Mr. Frank Fathom...Mr. Marlowe

Fair One With the Golden Locks--James Robinson Planche

King Lachrymoso...Mr. Davidge
Count Pleniposo...Mr. Biddles
Viscount Verisoso...Mr. Johnson
Graceful...Miss C. Nickinson
Mollymopsa...Miss Phillips
Capt. of the Guard...Mr. Masters
Queen Lucidora...Miss I.
Nichinson

Dance...Madame Bouxary

The Wandering Minstrel--Henry Mayhew

Mr. Crinkum...Mr. Johnson
Mr. Tweedle...Mr. Hill
Herbert Carol...Miss I. Nickinson
Jem Bags...Mr. Davidge

Aug. 26

Royal Lyceum Theatre
John Nickinson, Manager
H. T. C. Playbill
King Street

Fair One With the Golden Locks--James Robinson Planche

King Lachrymoso...Mr. Davidge
Count Pleniposo...Mr. Biddles
Viscount Verisoso...Mr. Johnson
Graceful...Miss C. Nickinson

Mantilina...Miss Martin
Earingina...Miss Glenn
Papilotina...Miss Lyon
A Carp...Miss Lyon
A Crow...Mr. Hill
An Owl...Mr. Notter
Califron...Mr. Extensive

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1857

Aug. 26 (cont.)

Mollymopsa...Miss Phillips
C apt. of the Guard...Mr. Masters
Queen Lucidora...Miss I. Nickelinson

A Crow...Mr. Hill
An Owl...Mr. Notter
Galifron...Mr. Extensive

Po-Ca-Hon-Tas, or The Gentle Savage--John Brougham

Captain John Smith...Miss C. Nickelinson
Lieut. Thomas Brown...Mr. Notter
William Jones...Mr. Johnson
Mynheer Rolff...Mr. Biddles
Benjamin Brace...Mr. Hare
John Junk...Mr. Penistan
Henry Halyard...Mr. Johns
William Buntline...Mr. Reddy
Barnabus Binnacle...Mr. James
H. J. Pow-Haw-Tan I...Mr. Davidge
Rt. Hon. Quash-Al-Jaw...Mr. Marlowe
O-Po-Dil-Doc...Mr. Hill
Col-O-Gog...Mr. Hill
Jin-Go...Mr. Masters
Kreem-Fay-Sloon...Mr. Adolph

Ip-Pa-Kak...Mr. James
Sas-sy-pril...Mr. Samuels
Kod-Liv-Royl...Mr. Reynolds
Kal-O-Mel...Mr. Carver
H. R. H. Princess Po-Ca-Hon-Tas...
Miss I. Nickelinson
Poo-Tee-Pet...Miss Lyon
Dimundi...Miss S. Lyon
Wee-Cha-Ven-Da...Miss Phillips
Kros-As-Kan-Bee...Miss Martin
Dah-Lin-Duk...Madame Bouxary
Love-Li-Creeta...Miss Pike
O-Yow-Jewel...Miss S. Lyon
Oso-Char-Ming...Miss Carmen
Lum-Fa-Suga...Miss Glenn
Dro-May-Ja...Miss Norton

Aug. 27 Royal Lyceum Theatre H. T. C. Playbill
John Nickinson, Manager
King Street

To Hamilton and Back for 5s!' By Rail

Mr. Samuel Snozzle...Mr. W. Davidge
Spriggins...Mr. Biddles
Markham...Mr. Marlowe
Lieut. Spike...Mr. Penistan
Dance...Madame Bouxary

Pounce...Mr. Johnson
Joseph...Mr. Notter
Superintendent...Mr. Hill
Guard...Mr. Masters
Miss Fanny Spriggins...Miss I. Nickelinson

Anthony and Cleopatra

Anthony...Mr. W. Davidge
Cleopatra...Miss C. Nickelinson

Shocking Events--John Baldwin Buckstone

Griffinhoof...Mr. W. Davidge
Puggs...Mr. John Nickinson
Captain Spoff...Mr. Johnson
Dorothy...Miss Lyon
Kitty...Miss I. Nickelinson

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Aug. 28
Royal Lyceum Theatre
John Nickinson, Manager
King Street
Benefit of Mr. Davidge
Under the Immediate Patronage of His Excellency, Lieutenant General Sir William Eyre

The Rivals--Richard B. Sheridan

Sir Anthony Absolute...Mr. W. Davidge
Captain Absolute...Mr. Marlowe
Falkland...Mr. Penistan
Bob Acres...Mr. Nickinson
Sir Lucius O'Trigger...Mr. Notter
David...Mr. Biddles
Fag...Mr. Hill

Coachman...Mr. Masters
Boy...Mr. N. Lyon
Servant...Mr. Adolph
Lydia Languish...Miss C. Nickinson
Julia...Miss J. Lyon
Mrs. Malaprop...Miss Phillips
Lucy...Miss I. Nickinson

Dance...Madame Bouxary

My Precious Betsy--John Maddison Morton

Mr. Bobtail...Mr. W. Davidge
Mr. Wagtail...Mr. Biddles
Mr. Langford...Mr. Penistan
Mrs. Bobtail...Miss Phillips

Mrs. Wagtail...Mrs. Biddles
Nancy Muddle...Miss I. Nickinson
Nurse...Miss Lyon

Orchestra...Band of the Royal Canadian Rifle Regiment.

Aug. 29
Royal Lyceum Theatre
John Nickinson, Manager
King Street
Last Night of Mr. W. Davidge

Twelfth Night, or What You Will--William Shakespeare

Duke Orsino...Mr. Penistan
Valentine...Mr. Hill
Curio...Mr. Allan
Sir Toby Belch...Mr. Biddles
Sir Andrew Aguecheek...Mr. Marlowe
Antonio...Mr. Johnson
Sebastian...Miss Martin
Friar...Mr. Hill

Malvolio...Mr. W. Davidge
Clown...Mr. Henry Clark
Fabian...Mr. Notter
Solanio...Mr. Adolph
Roberto...Mr. Masters
Viola...Miss C. Nickinson
Olivia...Miss Phillips
Maria...Miss I. Nickinson

Dance...Madame Bouxary

My Young Wife and My Old Umbrella--Benjamin N. Webster
1857

Aug. 29 (cont.)

Gregory Grizzle...Mr. Davidge Augustus Tompkins...Mr. Marlowe
Peter Prog...Mr. Biddles Dinah...Miss I. Nickinson
George Allan...Mr. Johnson

Aug. 31 Royal Lyceum Theatre
John Nicholson, Manager
King Street
First Night of Mr. Couldock

Richelieu, or The Conspiracy--Lord Edward Bulwer-Lytton

The Two Gregories--Thomas John Dibdin

Sept. 1 Royal Lyceum Theatre
John Nicholson, Manager
King Street

The Willow Copse--Dion Boucicault

A Kiss in the Dark--John Baldwin Buckstone

Sept. 2 Royal Lyceum Theatre
John Nicholson, Manager
King Street

Othello, the Moor of Venice--William Shakespeare

The Two Gregories--Thomas John Dibdin

Sept. 3 Royal Lyceum Theatre
John Nicholson, Manager
King Street

Hamlet, Prince of Denmark--William Shakespeare

Bathing, or Mistakes Will Happen--James Bruton

Sept. 4 Royal Lyceum Theatre
John Nicholson, Manager
King Street
Benefit of Mr. Couldock

Ion, or The Fall of Argos--Judge Talfour

Blue Devils, or The Hypochondriac

Sept. 5 Royal Lyceum Theatre
John Nicholson, Manager
King Street
1857

Sept. 5 (cont.)  **The Willow Copse**--Dion Boucicault

**A Night at Notting Hill**--N. H. Harrington and Edmund Yates

Sept. 7  Royal Lyceum Theatre  D. L.
John Nickinson, Manager  
King Street  
Second Week of Mr. Couldock

**Louis XI, King of France**--Dion Boucicault

**A Night at Notting Hill**--N. H. Harrington and Edmund Yates

Sept. 8  Royal Lyceum Theatre  D. L.
John Nickinson, Manager  
King Street  

**The Stranger, or Misanthropy and Repentance**--August Kotzebue

**Napoleon's Old Guard**--Dion Boucicault

Sept. 9  Royal Lyceum Theatre  D. L.
John Nickinson, Manager  
King Street  

**The Merchant of Venice**--William Shakespeare

**Nipped in the Bud, or The King's Gardener**--Charles Selby

Sept. 10  Royal Lyceum Theatre  D. L.
John Nickinson, Manager  
King Street  

**Iion, or The Fall of Argos**--Judge Talfour

**A Kiss in the Dark**--John Baldwin Buckstone

Sept. 11  Royal Lyceum Theatre  D. L.
John Nickinson, Manager  
King Street  
Benefit of Mr. C. W. Couldock

**The Advocate, or The Last Cause**--Harry Gratton Plunkett

**Still Waters Run Deep**--Tom Taylor

Sept. 12  Royal Lyceum Theatre  D. L.
John Nickinson, Manager  
King Street  

**Richard III**--William Shakespeare
Sept. 12 (cont.)

**Bathing, or Mistakes Will Happen**--James Bruton

Sept. 14

Royal Lyceum Theatre

John Nickinson, Manager

King Street

Re-Engagement of Mr. Couldock

**Othello, the Moor of Venice**--William Shakespeare

**Blue Devils, or The Hypochondriac**

Sept. 15

Royal Lyceum Theatre

John Nickinson, Manager

King Street

**Macbeth, King of Scotland**--William Shakespeare

**Night at Notting Hill**--N. H. Harrington and Edmund Yates

Sept. 16

Royal Lyceum Theatre

John Nickinson, Manager

King Street

**The Willow Copse**--Dion Boucicault

**Nipped in the Bud, or The King's Gardener**--Charles Selby

Sept. 17

Royal Lyceum Theatre

John Nickinson, Manager

King Street

Benefit of Miss Eliza Couldock

**Douglas, or The Noble Shepherd**--John Home

Recitation, "Little Jim"...Miss Eliza Couldock

**The Married Bachelor**

Sept. 18

Royal Lyceum Theatre

John Nickinson, Manager

King Street

Benefit of Mr. Owen Marlowe

**John Bull**--George Colman, the Younger

**A Pretty Piece of Business**--Thomas Morton, Jr.
1857

Sept. 19 Royal Lyceum Theatre
   John Nicholson, Manager
   King Street
   Last Night For A Week

   Ladies Beware, or The Ultimatum
   The Flying Dutchman, or The Phantom Ship

Oct. 5 Royal Lyceum Theatre
   John Nicholson, Manager
   King Street
   First Appearance of Mr. James Bennett

   The Wife, or A Tale of Mantua--James Sheridan Knowles
   Bathing, or Mistakes Will Happen--James Bruton

Oct. 6 Royal Lyceum Theatre
   John Nicholson, Manager
   King Street

   The Bridal
   A Pretty Piece of Business--Thomas Morton, Jr.

Oct. 7 Royal Lyceum Theatre
   John Nicholson, Manager
   King Street

   The Lady of Lyons, or Love and Pride--Lord Edward Bulwer-Lytton
   The Married Bachelor

Oct. 8 Royal Lyceum Theatre
   John Nicholson, Manager
   King Street

   Virginius, or The Roman Father--R. B. Sheridan Knowles
   The Two Gregories--Thomas John Dibdin

Oct. 9 Royal Lyceum Theatre
   John Nicholson, Manager
   King Street
   Benefit of Mr. James Bennett

   Money--Lord Edward Bulwer-Lytton

   Fortune's Frolic, or The Ploughman Turned Lord--John T. Allingham
1857

Oct. 10 Royal Lyceum Theatre
John Nickinson, Manager
King Street
Last Night of Mr. James Bennett

Othello, the Moor of Venice--William Shakespeare

A Pretty Piece of Business--Thomas Morton, Jr.

Oct. 12 Royal Lyceum Theatre
John Nickinson, Manager
King Street
Complimentary Benefit to Mr. James Bennett

Hamlet, the Prince of Denmark--William Shakespeare

Oct. 19 Royal Lyceum Theatre
John Nickinson, Manager
King Street
Engagement of Mr. William McFarland and Miss Woodbury

Love and Loyalty

Dance, "Comique Pas de Deux"...Monsieur and Madame Bouxary

A Night at Notting Hill--N. H. Harrington and Edmund Yates

Oct. 20 Royal Lyceum Theatre
John Nickinson, Manager
King Street

Ingomar, the Barbarian--Mrs. George Lovell

Dance, "Comique Pas de Deux"...Monsieur and Madame Bouxary

The Married Bachelor

Oct. 21 Royal Lyceum Theatre
John Nickinson, Manager
King Street

Love and Loyalty

Dance...Madame Bouxary

A Loan of A Lover--James Robinson Planche

Oct. 22 Royal Lyceum Theatre
John Nickinson, Manager
King Street

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1857

Oct. 22 (cont.) Ernest Maltravers
Dance...Madame Bouxary
   The Queen's Own, or The Dumb Bell

Oct. 23
   Royal Lyceum Theatre
   John Nickinson, Manager
   King Street
   Benefit of Miss Woodbury
   Camille, or The Fate of a Coquette--Matilda Heron

Oct. 24
   Royal Lyceum Theatre
   John Nickinson, Manager
   King Street
   Lucretia Borgia

Oct. 26
   Royal Lyceum Theatre
   John Nickinson, Manager
   King Street
   Last Week Positively of Miss Woodbury and Mr. McFarland
   Ernest Maltravers

Oct. 27
   Royal Lyceum Theatre
   John Nickinson, Manager
   King Street
   My Friend From Leatherhead--N. H. Harrington and Edmund Yates
   Nick of the Woods, or The Jibbenainosay

Oct. 28
   Royal Lyceum Theatre
   John Nickinson, Manager
   King Street
   The Dumb Bell, or The Queen's Own
   Nick of the Woods, or The Jibbenainosay

Dance...Madame Bouxary
1857

Oct. 28 (cont.)

**My Friend From Leatherhead—N. H. Harrington and Edmund Yates**

Oct. 29

Royal Lyceum Theatre
John Nickinson, Manager
King Street

**Don Caesar de Bazan**

Song, "In This Old Chair"...Mr. Hill

**Nick of the Woods, or The Jibbenainosay**

Oct. 30

Royal Lyceum Theatre
John Nickinson, Manager
King Street

Benefit of Mr. W. McFarland

The Wonderful Woman, or The Marquis Turned Woman—Charles Dance

Comic Song, "Billy Barlow"...Mr. Dan Currie

Michael Earle, or The Maniac Lover—Thomas Egerton Wilks

Black Eyed Susan, or All In the Downs—Douglas Jerrold

Oct. 31

Royal Lyceum Theatre
John Nickinson, Manager
King Street

Last Night of Miss Woodbury and Mr. McFarland

Camille, or The Fate of a Coquette—Matilda Heron

My Friend From Leatherhead—N. M. Harrington and Edmund Yates

Nov. 2

Royal Lyceum Theatre
John Nickinson, Manager
King Street

Benefit of Mr. John Nickinson

Still Waters Run Deep—Tom Taylor

Comic Song, "A Chapter on Dogs"...Mr. N. C. Pershall

Dance, "Pas de Deux"...Monsieur and Madame Bouxary

The Invincibles, or The Little Corporal—Thomas Morton

Nov. 3

Royal Lyceum Theatre
John Nickinson, Manager
King Street

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Nov. 3 (cont.)

Miss C. Nickinson in Two Beautiful Pieces

_Satan in Paris, or The Mysterious Stranger_

Dance...Madame Bouxary

_I Dine With My Mother_

Nov. 4

Royal Lyceum Theatre
John Nickinson, Manager
King Street
Benefit of Mr. Penistan

_Richelieu, or The Conspiracy--Lord Edward Bulwer-Lytton_

Dance, "Pas de Deux"...Monsieur and Madame Bouxary

_The Married Bachelor_

Nov. 5

Royal Lyceum Theatre
John Nickinson, Manager
King Street

_I Dine With My Mother_

Dance, "Pas de Deux"...Monsieur and Madame Bouxary

_The Phantom_

Nov. 6

Royal Lyceum Theatre
John Nickinson, Manager
King Street

_Bathing, or Mistakes Will Happen--James Bruton_

_The Phantom_

Nov. 7

Royal Lyceum Theatre
John Nickinson, Manager
King Street

_Dance..."Comique Pas de Deux"...Monsieur and Madame Bouxary_

_Kate Kearney, or The Fairy of the Lakes--William Collier_
Nov. 9    Royal Lyceum Theatre
          John Nickinson, Manager
          King Street
          Benefit of Miss C. Nickinson

          Much Ado About Nothing—William Shakespeare
          Benedick...Mr. C. Barton Hill
          Beatrice...Miss C. Nickinson
          Spanish Dance, "El Jaleo de Jeres"...Monsieur and Madame Bouxary

          The First Night, or My Daughter's Debut—J. M. Maddox

Nov. 10    Royal Lyceum Theatre
          John Nickinson, Manager
          King Street

          Second Love—John Palgrave Simpson

          Favorite Dance...Madame Bouxary

Nov. 11    Royal Lyceum Theatre
          John Nickinson, Manager
          King Street

          Benefit of Mr. W. A. Lyon

          Romeo and Juliet—William Shakespeare
          Song, "Mary Blane"...Master Napoleon Lyon
          Favorite Dance...Madame Bouxary

Nov. 12    Royal Lyceum Theatre
          John Nickinson, Manager
          King Street

          The Happy Man, or The Magic Shirt—Samuel Lover

Nov. 13    Royal Lyceum Theatre
          John Nickinson, Manager
          King Street

          Benefit of Mr. C. Barton Hill

          Second Love—John Palgrave Simpson
1857

Nov. 13 (cont.)

Ballad...Mr. Hill
Dance, "Pas Seul"...Madame Bouxary

Naval Engagements--Charles Dance

Nov. 14
Royal Lyceum Theatre
John Nickinson, Manager
King Street
Benefit of Miss I. Nickinson
Last Night of the Engagement of Mr. C. Barton Hill

Isabelle, or Three Eras of a Woman's Life--John Baldwin Buckstone
Dance, "Grand Pas de Deux"...Monsieur and Madame Bouxary

Matteo Falcone, or The Brigand and His Son--William Henry Oxberry

Nov. 16
Royal Lyceum Theatre
John Nickinson, Manager
King Street
Engagement for Six Nights Only of Mr. Henry Loraine

Hamlet, Prince of Denmark--William Shakespeare

Hamlet...Mr. Loraine
Laertes...Mr. G. S. Lee
Polonius...Captain Nickinson
Ophelia...Miss C. Nickinson
Ghost...Mr. Cook

Nov. 17
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Othello, the Moor of Venice--William Shakespeare
Dance, "Pas Seul"...Madame Bouxary

The Obstinate Family--S. Phelps, Jr.

Nov. 18
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Belphegor, or The Pride of Birth--Leicester S. Buckingham
Dance, "Pas de Deux"...Monsieur and Madame Bouxary

Night at Notting Hill--N. H. Harrington and Edmund Yates

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1857

Nov. 19
Royal Lyceum Theatre
John Nickinson, Manager
King Street

**Belphegor, or The Pride of Birth**--Leicester S. Buckingham

Dance, "Pas de Deux"...Monsieur and Madame Bouxary

**The Obstinate Family**--S. Phelps, Jr.

Nov. 20
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Benefit of Mr. Henry Loraine

**Coriolanus**--William Shakespeare

Dance, "Pas Seul"...Madame Bouxary

**Black Eyed Susan, or All In the Downs**--Douglas Jerrold

Nov. 21
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Last Night of Mr. Henry Loraine

**The Stranger, or Love and Misanthropy**--August Kotzebue

Dance...Madame Bouxary

**Blue Devils, or The Hypochondriac**

Nov. 23
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Re-Engagement for Six Nights of Mr. Henry Loraine

**Coriolanus**--William Shakespeare

Dance, "Pas Seul"...Madame Bouxary

**The Laughing Hyena**

Nov. 24
Royal Lyceum Theatre
John Nickinson, Manager
King Street

**Money**--Lord Edward Bulwer-Lytton

Favorite Dance...Madame Bouxary
Nov. 24 (cont.)

**My Friend From Leatherhead**--N. H. Harrington and Edmund Yates

Nov. 25

Royal Lyceum Theatre
John Nicholson, Manager
King Street

**Hamlet, Prince of Denmark**--William Shakespeare

Dance, "Pas Seul"...Madame Bouxary

**Nothing to Nurse**--C. M. Walcot

Nov. 26

Royal Lyceum Theatre
John Nicholson, Manager
King Street

**Three Guardsman, or The Queen's Diamonds**--Lester Wallack

Favorite Dance...Madame Bouxary

**The Laughing Hyena**

Nov. 27

Royal Lyceum Theatre
John Nicholson, Manager
King Street

**Three Guardsmen, or The Queen's Diamonds**--Lester Wallack

Favorite Dance...Madame Bouxary

**The Clockmaker's Hat**--Thomas William Robertson

Nov. 28

Royal Lyceum Theatre
John Nicholson, Manager
King Street

**Three Guardsmen, or The Queen's Diamonds**--Lester Wallack

The **Clockmaker's Hat**--Thomas William Robertson

Nov. 30

Royal Lyceum Theatre
John Nicholson, Manager
King Street

Farewell Benefit of Mr. Henry Loraine

**School for Scandal**--Richard B. Sheridan

Lady Teazle...Mrs. McMahon
1857

Nov. 30 (cont.)

Spanish Dance...Monsieur and Madame Bouxary

**Napoleon's Old Guard**--Dion Boucicault

Dec. 1

Royal Lyceum Theatre
John Nickinson, Manager
King Street

Engagement For Five Nights Only of Mrs. McMahon

**Romeo and Juliet**--William Shakespeare

Romeo...Mr. H. Loraine
Juliet...Mrs. McMahon

Favorite Dance...Madame Bouxary

**The Clockmaker's Hat**--Thomas William Robertson

Dec. 2

Royal Lyceum Theatre
John Nickinson, Manager
King Street

**Fazio,** or **The Halian Wife**--Henry Hart Milman

Dance, "Pas Seul"...Madame Bouxary

**Nothing to Nurse**--C. M. Walcot

Dec. 3

Royal Lyceum Theatre
John Nickinson, Manager
King Street

**The Hunchback**--James Sheridan Knowles

Dance...Madame Bouxary

**The Two Gregorys**--Thomas John Dibdin

Dec. 4

Royal Lyceum Theatre
John Nickinson, Manager
King Street

Benefit of Mrs. McMahon

**The Lady of Lyons,** or **Love and Pride**--Lord Edward Bulwer-Lytton

Dance...Madame Bouxary

**School For Scandal (Act IV)**--Richard B. Sheridan
1857

Dec. 5 Royal Lyceum Theatre D. L.
John Nickinson, Manager
King Street
Grand Complimentary Benefit to Mr. Henry Loraine

**Ingomar, the Barbarian**--Mrs. George Lovell

Dance...Madame Bouxary

**The Clock Maker's Hat**--Thomas William Robertson

Dec. 7 Royal Lyceum Theatre D. L.
John Nickinson, Manager
King Street
Benefit of Mr. and Mrs. Biddles

**The Dream At Sea**--John Baldwin Buckstone

Popular Ballad...Mr. Hill
Dance...Madame Bouxary
Comic Song...Mr. Biddles

**Brian Boromhe, or The Battle of Clontarf**--James Sheridan Knowles

Dec. 8 Royal Lyceum Theatre D. L.
John Nickinson, Manager
King Street
Engagement For Five Nights Only of Mr. Gardiner Coyne

**The Irish Emigrant**--John Brougham

Dance...Madame Bouxary

**The Limerick Boy**--James Pilgrim

Dec. 9 Royal Lyceum Theatre D. L.
John Nickinson, Manager
King Street

**Rory O'More**

Dance...Madame Bouxary

**Irish Mesmerism, or Irish Sympathy**--William Bayle Bernard

Dec. 10 Royal Lyceum Theatre D. L.
John Nickinson, Manager
King Street

**The Knight of Arva**--Dion Boucicault
1857

Dec. 10 (cont.)

Dance...Madame Bouxary

Teddy the Tiler--George Herbert Rodwell

Dec. 11 Royal Lyceum Theatre D. L.
John Nickinson, Manager
King Street

Irish Honor

Irish Mesmerism, or Irish Sympathy--William Bayle Bernard

Born to Good Luck--Tyrone Power

Dec. 12 Royal Lyceum Theatre D. L.
John Nickinson, Manager
King Street

Green Hills of Erin

Dec. 14 Royal Lyceum Theatre D. L.
John Nickinson, Manager
King Street

Benefit of Mr. Gardiner Coyne

Rose of Kilarney, or A Mother’s Prayer--Edward Stirling

Dance...Madame Bouxary

The Review, or The Wags of Windsor--George Colman, the Younger

Dec. 15 Royal Lyceum Theatre D. L.
John Nickinson, Manager
King Street
Seventh Night of Mr. Gardiner Coyne

The Knight of Arva--Dion Boucicault

Dance...Madame Bouxary

Mum’s the Word
1857

Dec. 16
Royal Lyceum Theatre
John Nickinson, Manager
King Street

King of Cannibal Islands

Dance...Madame Bouxary

The Irish Emigrant--John Brougham

Dec. 17
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Irish Honor

King of Cannibal Islands

Dance...Madame Bouxary

The Limerick Boy--James Pilgrim

Dec. 18
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Rose of Killarney, or A Mother's Prayer--Edward Stirling

Dance...Madame Bouxary

Mum's the Word

Dec. 19
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Bould Soger Boy--Edward Stirling

Dance...Madame Bouxary

The Irishman In Naples

555 King Street

Dec. 21
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Twelfth Night of Mr. Gardiner Coyne

The Bleak Hills of Erin
1857

Dec. 21 (cont.)

Dance...Madame Bouxary

Irish Secretary

Dec. 22
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Rory O'More

Dec. 23
Royal Lyceum Theatre
John Nickinson, Manager
King Street

The Emerald Isle

Dec. 24
Royal Lyceum Theatre
John Nickinson, Manager
King Street
Farewell Benefit and Last Appearance of Mr. Gardiner Coyne

Ireland of Old, The Rival Factions

Dec. 25
Royal Lyceum Theatre
John Nickinson, Manager
King Street
Christmas Holiday!
Merry Christmas to All!

Dec. 26
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Harlequin and O'Donoghue, or The White Horse of Killarney
1857

Dec. 26 (cont.) Hunting a Turtle--Charles Selby

Dec. 28 Royal Lyceum Theatre
John Nickinson, Manager
King Street

Harlequin and O'Donoghue, or The White Horse of Killarney

The Phantom

Dec. 29 Royal Lyceum Theatre
John Nickinson, Manager
King Street

Harlequin and O'Donoghue, or The White Horse of Killarney

The Invincibles, or The Little Corporal--Thomas Morton

Dec. 30 Royal Lyceum Theatre
John Nickinson, Manager
King Street

Harlequin and O'Donoghue, or The White Horse of Killarney

Ladies Battle, or Un Duel en Amour--Charles Reade

Dec. 31 Royal Lyceum Theatre
John Nickinson, Manager
King Street

Harlequin and O'Donoghue, or The White Horse of Killarney

Beatrix, or A Hopeless Passion--John Maddison Morton

Summary of the 1857 Season:


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Summary of the 1857 Season: (cont.)

New Plays: The Adopted Child, or The Heir of Milford Castle; Bathing, or Mistakes Will Happen; The Bleak Hills of Erin; Bob Nettles; The Bridal, or The Maid's Tragedy; Captain Charlotte; Charlotte Corday; Children in the Woods; Cinderella, or The Little Glass Slipper; The Clockmaker's Hat; Coriolanus; The Dream at Sea; The Emerald Isle; Ernest Maltravers; The Fireman; 555 King Street; Flowers of the Forest; Flying Colors, or Crossing the Frontier; The Flying Dutchman, or The Phantom Ship; Forty Winds; Glance at New York; Green Hills of Erin; Harlequin and O'Donoghue, or The White Horse of Killarney; Harlequin Blue Beard; Home, or Kindred Souls; A Hopeless Passion, or Beatrix; The Hypochondriac; I Dine With My Mother; Ireland of Old, or The Rival Factions; The Irish Doctor, or A Cure for Dumbness; The Irish Emigrant; Irish Honor; Irishman in Naples; King Henry IV (Part I); King of the Cannibal Islands; The Knight of Arva; Ladies Beware, or The Ultimatum; The Lancers, or Who's to Pay the Bill?; Land Sharks and Sea Gulls, or A Tale of a Tar; The Little Toodlekins; Love and Loyalty; Love's Disguises, or The Tonneliers; Lucille, or The Story of a Heart; Margot, or The Poultry Dealer; The Married Bachelor; Model of a Wife; Mose in California; My Friend From Leatherhead; My Friend Waggles; My Little Adopted; A Night at Notting Hill; Nothing to Nurse; Novel Expedient, or Book III, Chapter I; The Obstinate Family; O'Flanigan and the Fairies; Our Country Cousin; Out For a Holiday; The People's Lawyer; The Phantom; Post of Honor; The Practical Man; Retribution, or Lex Taglionis; Rip Van Winkle; The Road of Life; Rose of Kilarney, or A Mother's Prayer; A Second Love; Speed the
1857

Summary of the 1857 Season: (cont.)

New Plays: (cont.) Plough; Tender Precautions; The Thimble Rig; The Three Guardsmen, or The Queen's Diamonds; Twelfth Night; Two of the B'hoys, or Beulah's Spa; Victorine, or I'll Sleep On It; The Wrecker's Daughter; and Yankee Ploughboy.
1858

Jan. 1 Royal Lyceum Theatre
John Nickinson, Manager
King Street

The Boarding School

Monsieur Jacques, or The Mad Music Master--Morris Barnett
Harlequin and O'Donoghue, or The White Horse of Killarney

Jan. 2 Royal Lyceum Theatre
John Nickinson, Manager
King Street

Afternoon Performance of Christmas Pantomime

Harlequin and O'Donoghue, or The White Horse of Killarney

Jan. 2 Royal Lyceum Theatre
John Nickinson, Manager
King Street

Engagement with the Celebrated American Actress Miss Susan Denin

Fazio--Henry Hart Milman

Harlequin and O'Donoghue, or The White Horse of Killarney

Jan. 4 Royal Lyceum Theatre
John Nickinson, Manager
King Street

Lucretia Borgia

Harlequin and O'Donoghue, or The White Horse of Killarney

Jan. 5 Royal Lyceum Theatre
John Nickinson, Manager
King Street

Lucille, or The Story of a Heart

Harlequin and O'Donoghue, or The White Horse of Killarney

Jan. 6 Royal Lyceum Theatre
John Nickinson, Manager
King Street

Love's Sacrifice--George William Lovell

Harlequin and O'Donoghue, or The White Horse of Killarney
1858

Jan. 7  Royal Lyceum Theatre  D. L.
John Nickinson, Manager
King Street

White Scarf, or Carnot the Wanderer--Langton Leigh

Le Camin de Paris, or The Young Scamp--Edward Stirling

Harlequin and O'Donoghue, or The White Horse of Killarney

Jan. 8  Royal Lyceum Theatre  D. L.
John Nickinson, Manager
King Street
Benefit of Miss Susan Denin

Clari, the Maid of Milan--John Howard Payne and James Robinson Planche

Nature and Philosophy

Harlequin and O'Donoghue, or The White Horse of Killarney

Jan. 9  Royal Lyceum Theatre  D. L.
John Nickinson, Manager
King Street
Last Night of Miss Susan Denin
First Night of Mr. N. St. Clair

The Stranger, or Love and Misanthropy--August Kotzebue

Song, "La Marsailles"...Miss Denin

Harlequin and O'Donoghue, or The White Horse of Killarney

Jan. 11 Royal Lyceum Theatre  D. L.
John Nickinson, Manager
King Street
Re-engagement of Miss Susan Denin

The Wife--James Sheridan Knowles

Lt. Pierre...Mr. St. Clair  Mariana...Miss Denin
Fernando...Mr. Penistan  Florabella...Miss I. Nickinson
Leonardo...Mr. Cook

Dancing...Madame Bouxary

Night at Notting Hill--N. H. Harrington and Edmund Yates

Jan. 12 Royal Lyceum Theatre  D. L.
John Nickinson, Manager
King Street
1858

Jan. 12 (cont.) Romeo and Juliet--William Shakespeare

Dance...Madame Bouxary

My Friend from Leatherhead--N. H. Harrington and Edmund Yates

Jan. 13 Royal Lyceum Theatre
John Nicholson, Manager
King Street

The Honey Moon--John Tobin

Dance...Madame Bouxary

Used Up, or The Peer and the Ploughboy--
Dion Boucicault and Charles Mathews

Jan. 14 Royal Lyceum Theatre
John Nicholson, Manager
King Street

The Hunchback--James Sheridan Knowles

Dance...Madame Bouxary

Nothing to Nurse--C. M. Walcot

Jan. 15 Royal Lyceum Theatre
John Nicholson, Manager
King Street

Farewell Benefit and Last Night of Miss Susan Denin

Lady of Lyons, or Love and Pride--Lord Edward Bulwer-Lytton

Song, "The Mountain Bugle"...Royal Lyceum Quartette Club
Song, "La Marsailles"...Miss Susan Denin

Dance...Madame Bouxary

Widow's Victim--Charles Selby

Jan. 16 Royal Lyceum Theatre
John Nicholson, Manager
King Street

Positively the Last Night of Miss Susan Denin

Lucretia Borgia

Dance...Madame Bouxary

The Good for Nothing--John Baldwin Buckstone
1858

Jan. 19 Royal Lyceum Theatre
John Nickinson, Manager
King Street

The Poor of Toronto, or The Great Money Panic of 1857

Dance...Madame Bouxary

The Boarding School

Jan. 20 Royal Lyceum Theatre
John Nickinson, Manager
King Street

The Poor of Toronto, or The Great Money Panic of 1857

Dance...Madame Bouxary

Dumb Belle, or The Queen's Own

Jan. 21 Royal Lyceum Theatre
John Nickinson, Manager
King Street

The Poor of Toronto, or The Great Money Panic of 1857

Dance...Madame Bouxary

The Clock Maker's Hat--Thomas William Robertson

Jan. 22 Royal Lyceum Theatre
John Nickinson, Manager
King Street

Fifth Annual Masonic Benefit of Mr. John Nickinson

Templar--A. R. Slous

Dance...Madame Bouxary

Monsieur Tonson, or The Haunted Frenchman--William Thomas Moncrieff

Orchestra...Band of the Royal Canadian Rifles.

Jan. 23 Royal Lyceum Theatre
John Nickinson, Manager
King Street

Templar--A. R. Slous

Dance...Madame Bouxary

How to Pay the Rent--Tyrone Power
1858

Jan. 25 Royal Lyceum Theatre D. L.
John Nickinson, Manager
King Street

The School for Scandal--Richard B. Sheridan

Sir Peter...Mr. J. Nickinson Lady Teazle...Miss C. Nickinson

Dance...Madame Bouxary

Family Jars, or The Mistaken Fathers--Joseph Lunn

Jan. 26 Royal Lyceum Theatre D. L.
John Nickinson, Manager
King Street

Templar--A. R. Slous

Dance...Madame Bouxary

Loan of a Lover--James Robinson Planche

Jan. 27 Royal Lyceum Theatre D. L.
John Nickinson, Manager
King Street

The Poor of Toronto

Dance...Madame Bouxary

Night at Notting Hill--N. H. Harrington and Edmund Yates

Jan. 28 Royal Lyceum Theatre D. L.
John Nickinson, Manager
King Street

Benefit of the Popular Young Canadian Actor Mr. Simcoe Lee

The Corsican Brothers, or La Vendetta--Dion Boucicault

Quartette...Royal Lyceum Quartette Club

Perfection, or The Lady of Munster--Thomas Haynes Bayly

Jan. 29 Royal Lyceum Theatre D. L.
John Nickinson, Manager
King Street

The Corsican Brothers, or La Vendetta--Dion Boucicault

Dance...Madame Bouxary
1858

Jan. 29 (cont.) Hunting a Turtle--Charles Selby

Jan. 30 Royal Lyceum Theatre
John Nicholson, Manager
King Street

The Corsican Brothers, or La Vendetta--Dion Boucicault

Dance...Madame Bouxary

The Married Bachelor

Feb. 1 Royal Lyceum Theatre
John Nicholson, Manager
King Street

London Assurance--Dion Boucicault

Dance...Madame Bouxary

My Valet and I--Thomas Egerton Wilks

Feb. 2 Royal Lyceum Theatre
John Nicholson, Manager
King Street

She Stoops to Conquer--Oliver Goldsmith

Tony...Mr. J. Nicholson Miss Hardcastle...Miss C. Nicholson

Dance...Madame Bouxary

A Kiss in the Dark--John Baldwin Buckstone

Feb. 3 Royal Lyceum Theatre
John Nicholson, Manager
King Street

Benefit of the Favorite Young Actor Mr. Henry Cooke

Wild Oats, or The Strolling Gentleman--J. O'Keefe

Dance...Madame Bouxary
Quartette...Royal Lyceum Quartette Club
Dance, "Plantation Jig"...Mr. P. Redmond

Jackets of Blue--Thomas E. Wilks

Feb. 4 Royal Lyceum Theatre
John Nicholson, Manager
King Street

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Feb. 4 (cont.) The Corsican Brothers--Dion Boucicault
Dance...Madame Bouxary

My Valet and I--Thomas E. Wilks

Feb. 5
Royal Lyceum Theatre
John Nicholson, Manager
King Street

Jackets of Blue--Thomas E. Wilks
Dance...Madame Bouxary
Quartette...Royal Lyceum Quartette Club

The Maid with the Milking Pail--John Baldwin Buckstone
My Wife's Dentist--Thomas E. Wilks

Feb. 6
Royal Lyceum Theatre
John Nicholson, Manager
King Street

My Wife's Dentist--Thomas E. Wilks
Dance...Madame Bouxary

The Boarding School
Kate Kearney--William Collier

Feb. 8
Royal Lyceum Theatre
John Nicholson, Manager
King Street
Benefit of Miss Charlotte Nicholson

The Love of a Prince--Charles Gayler
Prince Frederick William of Prussia...Mr. J. Nicholson
Prince Charles Frederick...Miss Charlotte Nicholson

Dance...Madame Bouxary

Naval Engagement--Charles Dance

Feb. 9
Royal Lyceum Theatre
John Nicholson, Manager
King Street
Engagement of the Distinguished Artists
Mr. and Mrs. Waller
1858

Feb. 9 (cont.)

Macbeth, King of Scotland--William Shakespeare
Macbeth...Mr. Waller  Lady Macbeth...Mrs. Waller
Dance...Madame Bouxary

My Valet and I--Thomas E. Wilks

Feb. 10  Royal Lyceum Theatre  D. L.
      John Nickinson, Manager
      King Street

The Lady of Lyons--Lord Edward Bulwer-Lytton
Claude Melnotte...Mr. Waller  Pauline...Mrs. Waller
Dance...Madame Bouxary

My Wife's Dentist--Thomas E. Wilks

Feb. 10  Panorama  D. L.
      St. Lawrence Hall, King Street

The Sepoy's Revolt in India

Feb. 11  Royal Lyceum Theatre  D. L.
      John Nickinson, Manager
      King Street

Macbeth, King of Scotland--William Shakespeare
Macbeth...Mr. Waller  Lady Macbeth...Mrs. Waller
Dance...Madame Bouxary

The Clock Maker's Hat--Thomas William Robertson

Feb. 11  Panorama  D. L.
      St. Lawrence Hall, King Street

The Sepoy's Revolt in India

Feb. 12  Royal Lyceum Theatre  D. L.
      John Nickinson, Manager
      King Street

The Duchess of Malfi--John Webster
Dance...Madame Bouxary

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1858

Feb. 12 (cont.)

**Mycophostriac**

Feb. 12

**Panorama**

St. Lawrence Hall, King Street

The Sepoy's Revolt in India

Feb. 13

**Royal Lyceum Theatre**

John Nickinson, Manager

King Street

The *Duchess of Malfi*—John Webster

Dance...Madame Bouxary

*My Wife's Dentist*—Thomas E. Wilks

Feb. 13

**Panorama**

St. Lawrence Hall, King Street

The Sepoy's Revolt in India

Feb. 15

**Royal Lyceum Theatre**

John Nickinson, Manager

King Street

Benefit and Positively the Last Appearance of Mr. and Mrs. Waller

*Hamlet* (Act III)—William Shakespeare

Dance...Madame Bouxary

*Duchess of Malfi* (Acts III, IV, and V)—John Webster

*Richard the Third* (Act V)—William Shakespeare

Feb. 16

**Royal Lyceum Theatre**

John Nickinson, Manager

King Street

Benefit of Mr. R. Penistan

*Othello, the Moor of Venice*—William Shakespeare

Othello...Mr. Waller

Desdemona...Mrs. Waller

Iago...Mr. R. Penistan

Emilia...Miss C. Nickinson

Favorite Ballad...Mr. Hill

Dance...Madame Bouxary

Song...Mr. R. Penistan

*An Object of Interest*—Joachim Hayward Stocqueleur

Barney O'Dwyer...Mr. Nickinson

Fanny Gribbles...Miss C. Nickinson

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1858

Feb. 18 Royal Lyceum Theatre
John Nickinson, Manager
King Street

Love, or The Serf and the Countess--James Sheridan Knowles

Dance...Madame Bouxary

Jackets of Blue--Thomas E. Wilks

Feb. 19 Royal Lyceum Theatre
John Nickinson, Manager
King Street
Second Night of the Re-Engagement of Mr. and Mrs. Waller

Phillippe of France and Marie de Meranie--John Westland Marston

Dance...Madame Bouxary

My Valet and I--Thomas E. Wilks

Feb. 20 Royal Lyceum Theatre
John Nickinson, Manager
King Street

The Duchess of Malfi--John Webster

Dance...Madame Bouxary

The Queen's Own, or The Dumb Bells

Feb. 22 Royal Lyceum Theatre
John Nickinson, Manager
King Street
Farewell Benefit and Last Appearance of Mr. and Mrs. Waller

Phillippe of France and Marie de Meranie--John Westland Marston

Dance...Madame Bouxary

A Night at Notting Hill--N. H. Harrington and Edmund Yates

Feb. 23 Royal Lyceum Theatre
John Nickinson, Manager
King Street
Engagement for Six Nights, with the distinguished Actor
Mr. G. W. Jamison, and the accomplished American Actress
Mrs. Annie Senter

Richelieu, or The Conspiracy--Lord Edward Bulwer-Lytton
1858

Feb. 23 (cont.)

Dance...Madame Bouxary

Blue Devils, or The Hypochondriac

Feb. 24
Royal Lyceum Theatre
John Nickinson, Manager
King Street

D. L.

Artist's Wife--Gilbert Albert A. Becket

Feb. 25
Royal Lyceum Theatre
John Nickinson, Manager
King Street

D. L.

Ingomar, the Barbarian--Mrs. George Lovell

Feb. 26
Royal Lyceum Theatre
John Nickinson, Manager
King Street

D. L.

A Kiss in the Dark--John Baldwin Buckstone

Marble Heart, or The Sculptor's Dream--Charles Selby

Feb. 27
Royal Lyceum Theatre
John Nickinson, Manager
King Street

D. L.

Jackets of Blue--Thomas E. Wilks

Marble Heart, or The Sculptor's Dream--Charles Selby

Feb. 28
Royal Lyceum Theatre
John Nickinson, Manager
King Street

D. L.

A Loan of a Lover--James Robinson Planche

March 1
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Benefit of Mrs. Annie Senter and Mr. G. W. Jamison

D. L.
1858

March 1 (cont.)

Love and Caste

Dance...Madame Bouxary
Fireman's Address...Mrs. Annie Senter

There's No Such Word as Fail

March 2

Royal Lyceum Theatre
John Nickinson, Manager
King Street

Re-Engagement of Mr. G. W. Jamison and Mrs. Annie Senter

Love and Caste

Dance...Madame Bouxary

My Wife's Dentist--Thomas E. Wilks

March 3

Royal Lyceum Theatre
John Nickinson, Manager
King Street

Othello, the Moor of Venice--William Shakespeare

Dance...Madame Bouxary

Plot and Counterplot--Charles Kemble

March 4

Royal Lyceum Theatre
John Nickinson, Manager
King Street

Money--Lord Edward Bulwer-Lytton

Dance...Madame Bouxary

Bamboozling--Thomas E. Wilks

March 5

Royal Lyceum Theatre
John Nickinson, Manager
King Street

Artist's Wife--Gilbert Albert A Becket

There's No Such Word as Fail

Dance...Madame Bouxary

The King's Gardener, or Nipped in the Bud--Charles Selby

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1858

March 6 Royal Lyceum Theatre
John Nickinson, Manager
King Street

Love and Caste

Dance...Madame Bouxary
"Virginia Brakedown"...Mr. Joseph Best

Monsieur Tonson, or The Haunted Frenchman--William Thomas Moncrieff

March 8 Royal Lyceum Theatre
John Nickinson, Manager
King Street
Benefit of Mr. G. W. Jamison
Mrs. Annie Senter and Miss C. Nickinson will appear

Pizarro--August Kotzebue

Dance...Madame Bouxary
Fireman's Address...Mrs. Annie Senter

The Old Plantation, or The Real Uncle Tom--G. W. Jamison

March 9 Royal Lyceum Theatre
John Nickinson, Manager
King Street

The Stranger--August Kotzebue

Dance...Madame Bouxary

Bamboozling--Thomas E. Wilks

March 10 Royal Lyceum Theatre
John Nickinson, Manager
King Street
Benefit of Mr. A. S. Johnson
Mrs. Annie Senter and Mr. G. W. Jamison will appear

Monsieur Jacques, or The Mad Music Master--Morris Barnett

Dance...Madame Bouxary

Dred, or The Great Dismal Swamp--John Brougham

March 11 Royal Lyceum Theatre
John Nickinson, Manager
King Street

Rough Diamond, or Cousin Joe--John Baldwin Buckstone

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1858

March 11 (cont.)

Dance...Madame Bouxary

*The Old Plantation, or The Real Uncle Tom*—G. W. Jamison

March 12
Royal Lyceum Theatre
D. L.

John Nickinson, Manager
King Street

*Grandfather Whitehead*—Mark Lemon

Bob Nettles

March 13
Royal Lyceum Theatre
D. L.

John Nickinson, Manager
King Street

*Rob Roy*—Isaac Pocock

Take Care of Dowb—John Maddison Morton

March 16
Royal Lyceum Theatre
D. L.

John Nickinson, Manager
King Street

Farewell Benefit of Mr. G. W. Jamison
and Mrs. Annie Senter

*Hamlet, Prince of Denmark*—William Shakespeare

Cramond Brig—William Henry Murray

March 17
Royal Lyceum Theatre
D. L.

John Nickinson, Manager
King Street

Engagement of Mr. Petrie

*The Poor Gentleman*—Sarah Isdell

Dance...Madame Bouxary

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March 18
Royal Lyceum Theatre
John Nickinson, Manager
King Street
Rob Roy--Isaac Pocock
Dance...Madame Bouxary
Take Care of Dowb--John Maddison Morton

March 19
Royal Lyceum Theatre
John Nickinson, Manager
King Street
Gilderoy, the Bonnie Boy--William Barrymore
Dance...Madame Bouxary
A Morning Call--Charles Dance
Take Care of Dowb--John Maddison Morton

March 20
Royal Lyceum Theatre
John Nickinson, Manager
King Street
Mary, Queen of Scots--William Henry Murray
Dance...Madame Bouxary
The Good for Nothing--John Baldwin Buckstone
Omnibus--Isaac Pocock

March 22
Royal Lyceum Theatre
John Nickinson, Manager
King Street
Poor Pillicoddy--John Maddison Morton
Dance...Madame Bouxary
Take That Girl Away--Leicester S. Buckingham
Tam O'Shanter

March 23
Royal Lyceum Theatre
John Nickinson, Manager
King Street
Les Memoires du Diable, or The Mystic Bell of Rouquerolles--James Barber
1858

March 23 (cont.)  Hunting a Turtle--Charles Selby

Tom and Jerry (Crib Scene)--Pierce Egan

March 24  Royal Lyceum Theatre  D. L.
         John Nicholson, Manager  
         King Street  

Jessie Brown, or The Relief of Lucknow--Dion Boucicault

Dance...Madame Bouxary

Take Care of Dowb--John Maddison Morton

March 26  Royal Lyceum Theatre  D. L.
         John Nicholson, Manager  
         King Street  

Jessie Brown, or The Relief of Lucknow--Dion Boucicault

Dance...Madame Bouxary

John Dobbs--John Maddison Morton

March 27  Royal Lyceum Theatre  D. L.
         John Nicholson, Manager  
         King Street  

Benefit of Mr. Nicholson

Jessie Brown, or The Relief of Lucknow--Dion Boucicault

Dance...Madame Bouxary

Lavater the Physiognomist--James Robinson Planche

March 29  Royal Lyceum Theatre  D. L.
         John Nicholson, Manager  
         King Street  

Benefit of the Old Favorite and Talented Actor Mr. W. Petrie

Jessie Brown, or The Relief of Lucknow--Dion Boucicault

Dance...Madame Bouxary

Poor Pillicoddy--John Maddison Morton

Cramond Brig--William Henry Murray

March 30  Royal Lyceum Theatre  D. L.
         John Nicholson, Manager  
         King Street  

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1858

March 30 (cont.)

Jessie Brown, or The Relief of Lucknow--Dion Boucicault

Dance...Madame Bouxary

Family Jars, or The Mistaken Fathers--Joseph Lunn

March 31 Royal Lyceum Theatre
John Nickinson, Manager
King Street

Jessie Brown, or The Relief of Lucknow--Dion Boucicault

Dance...Madame Bouxary

The Queen of Aragon--Howard M. Paul

April 5 Royal Lyceum Theatre
John Nickinson, Manager
King Street

St. Mary's Eve--William Bayle Bernard

Dance...Madame Bouxary

Jessie Brown, or The Relief of Lucknow--Dion Boucicault

April 6 Royal Lyceum Theatre
John Nickinson, Manager
King Street

Queen of Aragon--Howard M. Paul

Omnibus--Isaac Pocock

Dance...Madame Bouxary

Jessie Brown, or The Relief of Lucknow--Dion Boucicault

April 7 Royal Lyceum Theatre
John Nickinson, Manager
King Street

Phantom

Dance...Madame Bouxary

Jessie Brown, or The Relief of Lucknow--Dion Boucicault

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1858

April 8
Royal Lyceum Theatre
John Nickinson, Manager
King Street

The Honey Moon--John Tobin
Dance...Madame Bouxary

Jessie Brown, or The Relief of Lucknow--Dion Boucicault
Jessie Brown...Miss C. Nickinson

April 9
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Jessie Brown, or The Relief of Lucknow--Dion Boucicault
Dance...Madame Bouxary

Bamboozling--Thomas E. Wilks

Rough Diamond, or Cousin Joe--John Baldwin Buckstone

April 10
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Jessie Brown, or The Relief of Lucknow--Dion Boucicault
Dance...Madame Bouxary

My Wife's Dentist--Thomas E. Wilks

Hunting a Turtle--Charles Selby

April 12
Royal Lyceum Theatre
John Nickinson, Manager
King Street

St. Mary's Eve--William Bayle Bernard
Dance...Madame Bouxary

Cool as a Cucumber--M. W. Blanchard Jerrold

April 13
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Serious Family--Morris Barnett

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1858

April 13 (cont.)

Dance...Madame Bouxary

Jealousy Reproved

April 14
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Dance...Madame Bouxary

St. Mary's Eve--William Bayle Bernard

Nothing to Nurse--C. M. Walcot

April 15
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Rose of Castille

Dance...Madame Bouxary

102, or The Veteran and His Progeny--H. M. Milner

April 16
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Jessie Brown, or The Relief of Lucknow--Dion Boucicault

Dance...Madame Bouxary

The Morning Call--Charles Dance

Napoleon's Old Guard--Dion Boucicault

April 17
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Rose of Castille

Dance...Madame Bouxary

St. Mary's Eve--William Bayle Bernard

April 19
Royal Lyceum Theatre
John Nickinson, Manager
King Street
1858

April 19 (cont.)

Lavater, the Physiognomist--James Robinson Planche

Dance...Madame Bouxary

An Object of Interest--Joachim Hayward Stocqueler

The Lottery Ticket--Samuel Beazley, Jr.

April 19 Concert Hall Theatre T. P. L. Playbill
Cool Burgess and Patrick Redmon, Managers Adelaide Street
For Two Nights Only

Part One

Overture...Band
Opening Chorus...Troupe
Song, "Beautiful Star"...Mr. Thompson
Song, "Vilikins and Dinah"...Mr. Burgess
Song, "Gentle Annie"...Mr. Thompson
Song, "Toronto Belles"...Mr. Burgess
Song, "Slave's Lament"...Mr. Thompson
Song, "Ding, Ding, Ding"...Mr. Burgess
Song, "Poor Old Tom"...Mr. Thompson

Part II

Quartette...By the Brothers
Violin Solo...Mr. D. Riley
Banjo Solo...Mr. P. Redmond
Ballad...Mr. Thompson
"Dignity and Ignorance"...Mr. Burgess and Mr. Redmond
Ballad...Mr. Thompson
Lecture on Woman's Rights...Mr. Burgess
Dance, "Smoke House Jig"...Mr. P. Redmond

Part III

A Ghost in Spite of Himself--William Thomas Moncrieff

Bones...Mr. Burgess
Sam Johnson...Mr. C. Small

April 20 Royal Lyceum Theatre
John Nickinson, Manager
King Street
Farewell Performances

The Soldier's Daughter--Andrew Cherry

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1858

April 20 (cont.)

Dance...Madame Bouxary

Family Jars, or The Mistaken Fathers--Joseph Lunn

April 21
Royal Lyceum Theatre
John Nickinson, Manager
King Street
Farewell Benefit of Miss C. Nickinson

The School for Scandal--Richard B. Sheridan

Dance...Madame Bouxary

The Good for Nothing--John Baldwin Buckstone

April 22
Royal Lyceum Theatre
John Nickinson, Manager
King Street

102, or The Veteran and His Progeny--H. M. Milner

Dance...Madame Bouxary

Siamese Twins--Gilbert Abbott A Beckett

The Lottery Ticket--Samuel Beazley, Jr.

April 23
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Sudden Thoughts--Thomas E. Wilks

Jealousy Reproved

Dance...Madame Bouxary

Siamese Twins--Gilbert Abbott A Beckett

April 24
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Cavaliers and Roundheads--Isaac Pocock

A Husband for an Hour--Edmund Falconer

Dance...Madame Bouxary
April 24 (cont.)

*A Night at Notting Hill*--N. H. Harrington and Edmund Yates

April 26

Royal Lyceum Theatre  
John Nickinson, Manager  
King Street  
Engagement of Mr. and Mrs. Drew

Irish Ambassadors--James Kenney

Dance...Madame Bouxary

**Handy Andy**--John Drew

April 27

Royal Lyceum Theatre  
John Nickinson, Manager  
King Street

The Follies of a Night--James Robinson Planche

Dance...Madame Bouxary

Irish Emigrant--John Brougham

April 28

Royal Lyceum Theatre  
John Nickinson, Manager  
King Street

Black Eyed Susan--Douglas Jerrold

Love and Charity--Mark Lemon

Dance...Madame Bouxary

The Irish Lion--John Baldwin Buckstone

April 29

Royal Lyceum Theatre  
John Nickinson, Manager  
King Street

Delicate Ground, or Paris in 1793--Charles Dance

Dance...Madame Bouxary

**Handy Andy**--John Drew

April 30

Royal Lyceum Theatre  
John Nickinson, Manager  
King Street

Farewell Benefit and Last Appearance of Mr. and Mrs. Drew

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1858

April 30 (cont.)  **Knight of Arva**—Dion Boucicault

Dance...Madame Bouxary

**A Conjugal Lesson**—Henry Danvers

May 1  
Royal Lyceum Theatre  
John Nickinson, Manager  
King Street  
Complimentary Benefit to Mr. Alexander Jacques
Under the Patronage of the Members of the Toronto Fire Brigade
Mr. and Mrs. Marlowe will appear

**Charles II, the Merry Monarch**—John Howard Payne

Dance...Madame Bouxary

**A Pair of Pigeons**—Edward Stirling

**Happy Man**, or **The Magic Shirt**—Samuel Lover

May 3  
Royal Lyceum Theatre  
John Nickinson, Manager  
King Street  
Benefit of Mr. Biddles

**A Pretty Piece of Business**—Thomas Morton, Jr.

Dance...Madame Bouxary

**Frederick the Great, King of Prussia**

**Dick Turpin and Tom King**—Morris Barnett

May 4  
Royal Lyceum Theatre  
John Nickinson, Manager  
King Street  
Engagement of Miss Matilda Heron

**Camille, or The Fate of a Coquette**—Matilda Heron

Dance...Madame Bouxary

**A Pair of Pigeons**—Edward Stirling

May 5  
Royal Lyceum Theatre  
John Nickinson, Manager  
King Street

**Camille, or The Fate of a Coquette**—Matilda Heron
1858

May 5 (cont.)

Dance...Madame Bouxary

A Pretty Piece of Business--Thomas Morton, Jr.

May 6
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Camille, or The Fate of a Coquette--Matilda Heron

Dance...Madame Bouxary

The King's Gardener, or Nipped in the Bud--Charles Selby

May 7
Royal Lyceum Theatre
John Nickinson, Manager
King Street
Benefit of Miss Matilda Heron

Medea--Matilda Heron

Dance...Madame Bouxary

Who'll Lend Me Five Shillings

May 8
Royal Lyceum Theatre
John Nickinson, Manager
King Street
Last Night of Miss Matilda Heron

Medea--Matilda Heron

Dance...Madame Bouxary

Love in All Corners, or The Rendezvous--Richard Ayton

May 10
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Peg Woffington, or Masks and Faces

Dance...Madame Bouxary

Four Sisters--William Bayle Bernard

May 11
Royal Lyceum Theatre
John Nickinson, Manager
King Street

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1858

May 11 (cont.) Engagement of Miss Sallie St. Clair

Jessie Brown, or The Relief of Lucknow--Dion Boucicault

Dance...Madame Bouxary

The Fairy Star

May 12

Royal Lyceum Theatre
John Nickinson, Manager
King Street

French Spy, or The Fall of Algiers--John Thomas Haines

Dance...Madame Bouxary

Sketches in India

May 13

Royal Lyceum Theatre
John Nickinson, Manager
King Street

Peg Woffington, or Masks and Faces

Dance...Madame Bouxary

French Spy, or The Fall of Algiers--John Thomas Haines

May 14

Royal Lyceum Theatre
John Nickinson, Manager
King Street

Benefit of Miss Sallie St. Clair

Esmeralda, or The Gypsy Girl of Paris--Edward Fitzball

Alive and Kicking

The Fairy Star

May 15

Royal Lyceum Theatre
John Nickinson, Manager
King Street

Lucretia Borgia

Jack Sheppard--Harrison Ainsworth

May 15

Panorama
St. Lawrence Hall, King Street

A Tour in Ireland

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1858

May 15 (cont.)

Vocalist...Mrs. Alexander Gibbs

May 17

Royal Lyceum Theatre
John Nickinson, Manager
King Street
Engagement of Mr. Collins

Irish Ambassador--James Kenney

Dance...Madame Bouxary

Teddy the Tiler--George Herbert Rodwell

May 17

Panorama
St. Lawrence Hall, King Street

A Tour in Ireland

Vocalist...Mrs. Alexander Gibbs

May 18

Royal Lyceum Theatre
John Nickinson, Manager
King Street

The Man of Nerve and the Nervous Man--William Bayle Bernard

Dance...Madame Bouxary

Happy Man, or The Magic Shirt--Samuel Lover

Tam O'Shanter

May 19

Royal Lyceum Theatre
John Nickinson, Manager
King Street

The Irish Attorney, or The Galway Practice of 1775--William Bayle Bernard

Dance...Madame Bouxary

His Last Legs--William Bayle Bernard

A Pair of Pigeons--Edward Stirling

May 20

Royal Lyceum Theatre
John Nickinson, Manager
King Street

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1858

May 20 (cont.) Soldier of Fortune--Dion Boucicault

Captain O'Rourke...Mr. Collins

Morgan Rattler, or How to Pay the Rent--Tyrone Power

Morgan Rattler...Mr. Collins

A Pretty Piece of Business--Thomas Morton, Jr.

May 21

Royal Lyceum Theatre
John Nickinson, Manager
King Street
Benefit of Mr. Collins

King O'Neil, or The Irish Brigade--Mrs. Charles Gore

Captain O'Neil...Mr. Collins

Dance...Madame Bouxary

Irish Genius

Phelim Phitz Rocket...Mr. Collins

Plot and Counterplot--Charles Kemble

May 22

Royal Lyceum Theatre
John Nickinson, Manager
King Street
Positively the Last Night of Mr. Collins

King O'Neil, or The Irish Brigade--Mrs. Charles Gore

Captain O'Neil...Mr. Collins

Dance...Madame Bouxary

Teddy the Tiler--George Herbert Rodwell

Teddy Mulloney...Mr. Collins

Love in all Corners, or The Rendezvous--Richard Ayton

May 24

Royal Lyceum Theatre
John Nickinson, Manager
King Street

102, or The Veteran and His Progeny--H. M. Milner

Dance...Madame Bouxary
1858

May 24 (cont.)

Irish Tutor, or New Lights--Richard Butler
Siamese Twins--Gilbert Abbott A Beckett

May 25
Royal Lyceum Theatre
John Nicholson, Manager
King Street
Benefit of Mrs. Biddles

The Rose of Ettrick Vale--T. J. Lynch
Dance...Madame Bouxary

The Rival Pages--Charles Selby

Mr. and Mrs. White, or The Happy Father

May 26
Royal Lyceum Theatre
John Nicholson, Manager
King Street
Engagement of Mr. and Mrs. Pauncefort

Ingomar, the Barbarian--Mrs. George Lovell

Cause of the Crisis, or A Twelve Month's Honey Moon--Adolphus C. Troughton

May 27
Royal Lyceum Theatre
John Nicholson, Manager
King Street

Road of Life--Edward Leman Blanchard
Dance...Madame Bouxary

Mr. and Mrs. White, or The Happy Father

May 28
Royal Lyceum Theatre
John Nicholson, Manager
King Street

Pauline, or The Fatal Secret
Dance...Madame Bouxary

Bamboozling--Thomas E. Wilks

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1858

May 29
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Pauline, or The Fatal Secret

Dance...Madame Bouxary

Rose of Ettrick Vale, or The Bride of the Borders--T. J. Lynch

May 31
Royal Lyceum Theatre
John Nickinson, Manager
King Street
Benefit of Mrs. Pauncefort

Green Bushes, or A Hundred Years Again--John Baldwin Buckstone

Dance...Madame Bouxary

The Practical Man--William B. Bernard

June 1
Royal Lyceum Theatre
John Nickinson, Manager
King Street
Last Night of Mr. and Mrs. Pauncefort

Still Waters Run Deep--Tom Taylor

Dance...Madame Bouxary

Fox and Wolf, or The Biter's Bit

June 2
Royal Lyceum Theatre
John Nickinson, Manager
King Street
Re-Engagement of Mr. and Mrs. Pauncefort

Green Bushes, or A Hundred Years Ago--John Baldwin Buckstone

Dance...Madame Bouxary

Bamboozling--Thomas E. Wilks

June 3
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Love's Sacrifice--George William Lovell

Dance...Madame Bouxary

The Rival Pages--Charles Selby
June 4
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Susan Hopley, or The Vicissitudes of a Servant Girl—George Dibdin Pitt

Dance...Madame Bouxary

Catharine and Petruchio—David Garrick

The Rendezvous—Richard Ayton

June 7
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Complimentary Benefit to Mr. and Mrs. Pauncefort

The Flowers of the Night

Dance...Madame Bouxary

A Bachelor of Arts—Pelham Hardwicke

The Rendezvous—Richard Ayton

June 8
Royal Lyceum Theatre
John Nickinson, Manager
King Street

The Lady of Lyons—Lord Edward Bulwer-Lytton

Dance...Madame Bouxary

My Son, Diana—Augustus Glossop Harris

June 9
Royal Lyceum Theatre
John Nickinson, Manager
King Street

First Night of Mr. Davidge

Paul Pry—John Poole

Paul Pry...Mr. Davidge  Simon...Mr. Masters
Col. Hardy...Mr. Petrie  Willis...Mr. Evans
Witherton...Mr. Johnson  Eliza...Mrs. Marlowe
Frank Hardy...Mr. Pontisi  Mrs. Subtle...Mrs. J. Lyon
Harry Stanley...Mr. Marlowe  Marian...Miss S. Lyon
Old Stanley...Mr. Notter  Phoebe...Mrs. Biddles

Dancing...Madame Bouxary

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June 9 (cont.)  The Wandering Minstrel--Henry Mayhew

Mr. Crinkum...Mr. Johnson
Mr. Tweedle...Mr. Notter
Herbert Carol...Miss S. Lyon
Jem Bags...Mr. Davidge

Mrs. Crinkum...Miss J. Lyon
Julia...Miss Glenn
Betty...Mrs. Biddles

June 10  Royal Lyceum Theatre  H. T. C. Playbill
John Nicholson, Manager
King Street

Grandfather Whitehead--Mark Lemon

Grandfather Whitehead...Mr. W. Davidge
Drayton...Mr. Johnson
Langley...Mr. Ponsini
Bob Lincoln...Mr. Simcoe Lee

Driver...Mr. Biddles
Edward Drayton...Master A. Lyon
Louisa Drayton...Miss J. Lyon
Susan...Mrs. Biddles

White Bait at Greenwich, or The Buzzards

John Small...Mr. Davidge
Benjamin Buzzard...Mr. Biddles
Glimmer...Mr. Ponsini

Miss Buzzard...Miss J. Lyon
Sally...Mrs. Biddles

Dance...Madame Bouxary

My Son, Diana--Augustus Glossop Harris

Captain Culpepper...Mr. Petrie
Mr. Septimus Smith...Mr. Marlowe
John...Mr. Notter

Diana...Mrs. Marlowe
Laura...Miss S. Lyon

June 11  Royal Lyceum Theatre  H. T. C. Playbill
John Nicholson, Manager
King Street

Revolt, or The Masked Unmasked--C. P. Ware

Jacques Cabouche...Mr. Davidge
Bustache de Bar...Mr. H. Cooke
Chevalier de Sansterre de Raoul...Mr. Simcoe Lee
Coco...Mr. Biddles
Pierre...Mr. Notter

Mons. Gallier...Mr. Johnson
Priest...Mr. Evans
Vicrare...Mr. Master
Fleurette...Mrs. Marlowe
Mathilde...Miss J. Lyon
Bertha...Miss S. Lyon

Favorite Dance...Madame Bouxary

Poor Pillicoddy--John Maddison Morton
1858

June 11 (cont.)

John Peter Pillicoddy...Mr. Davidge
Captain O'Scuttle...Mr. Petrie
Mr. Mrs. Pillicoddy...Miss J. Lyon
Mrs. O'Scuttle...Miss S. Lyon
Sarah Blunt...Mrs. Marlowe

June 12

Royal Lyceum Theatre
John Nicholson, Manager
H. T. C. Playbill
King Street

Sweethearts and Wives--James Kenney

Bill Lackaday...Mr. Davidge
Admiral Franklin...Mr. Petrie
Charles...Mr. Marlowe
Sanford...Mr. Ponisi
Curtis...Mr. Johnson
Eugenia...Mrs. Marlowe
Laura...Mrs. Biddles
Mrs. Bell...Miss J. Lyon
Susan...Miss S. Lyon

Favorite Dance...Madame Bouxary

Dominique the Deserter--William Henry Murray

Dominique...Mr. Davidge
Duverney...Mr. Marlowe
La Lache...Mr. Cooke
Marvillier...Mr. Ponisi
D'Arville...Mr. Johnson
Gaspard...Mr. Notter
Louis...Mr. Masters
Henri...Mr. Evans
Lady Blanche...Miss J. Lyon
Jeannette...Mrs. Biddles
Genevieve...Miss Lyon

June 14

Royal Lyceum Theatre
John Nicholson, Manager
H. T. C. Playbill
King Street

The Bottle Imp--William Palmer Hale and Francis Talfourd

Nicola...Mr. H. Cooke
Albert...Mr. Marlowe
Willibald...Mr. Davidge
Conrade...Mr. Ponisi
Waideck...Mr. Johnson
Bottle Imp...Mr. Petrie
Chamberlain...Mr. Masters
Montano...Mr. Notter
Jem...Mr. Biddles
Jomelli...Mr. Simcoe Lee
Lucretria...Miss J. Lyon
Phillipa...Mrs. Biddles
Marcella...Miss S. Lyon

Paul Pry--John Poole

Paul Pry...Mr. Davidge
Col. Hardy...Mr. Petrie
Witherton...Mr. Johnson
Frank Hardy...Mr. Ponisi
Harry Stanley...Mr. Marlowe
Old Stanley...Mr. Notter
Simon...Mr. Masters
Willis...Mr. Evans
Eliza...Mrs. Marlowe
Mrs. Subtle...Miss J. Lyon
Marian...Miss S. Lyon
Phoebe...Mrs. Biddles

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1858

June 15

Royal Lyceum Theatre
John Nickinson, Manager
King Street

H. T. C. Playbill

The Bottle Imp--William Palmer Hale and Francis Talfourd

Nicola...Mr. H. Cooke
Albert...Mr. Marlowe
Willibald...Mr. Davidge
Conrade...Mr. Ponisi
Waldeck...Mr. Johnson
Bottle Imp...Mr. Petrie
Chamberlain...Mr. Masters

Montano...Mr. Notter
Jem...Mr. Biddles
Jomelli...Mr. Simcoe Lee
Lucretria...Miss J. Lyon
Phillipa...Mrs. Biddles
Marcella...Miss S. Lyon

The Immortal Toodles--R. J. Raymond

Toodles...Mr. Davidge

Betsey Baker--John Maddison Morton

June 16

Royal Lyceum Theatre
John Nickinson, Manager
King Street
Benefit of Mr. Davidge

H. T. C. Playbill

The Bottle Imp--William Palmer Hale and Francis Talfourd

Nicola...Mr. H. Cooke
Albert...Mr. Marlowe
Willibald...Mr. Davidge
Conrade...Mr. Ponisi
Waldeck...Mr. Johnson
Bottle Imp...Mr. Petrie
Chamberlain...Mr. Masters

Montano...Mr. Notter
Jem...Mr. Biddles
Jomelli...Mr. Simcoe Lee
Lucretria...Miss J. Lyon
Phillipa...Mrs. Biddles
Marcella...Miss S. Lyon

Two Bonnycastles--John Maddison Morton

Mr. Benjamin Bonnycastle...Mr. W. Davidge
John James Johnson...Mr. Marlowe
Mr. Smuggins...Mr. Petrie

Mrs. Bonnycastle...Mrs. Biddles
Helen...Miss Lyon
Patty...Miss S. Lyon

To Hamilton and Back for 5s.; By Rail--John Maddison Morton

Mr. Samuel Snozzle...Mr. W. Davidge

June 17

Royal Lyceum Theatre
John Nickinson, Manager
King Street

H. T. C. Playbill

Under the Patronage of Lieut.-Col. Geo. Denison
and the Men of the York Cavalry

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June 17 (cont.) Frederick of Prussia

Frederick the Great...Mr. Petrie  
Stolbach...Mr. Biddles  
Captain Niddermannersteinhwan-chovingen...Mr. Marlowe  
Baron...Mr. Johnson  

Aid de Camp...Mr. Masters  
Krentzner...Mr. Evans  
Brochett...Mr. Notter  
Countess Platzen...Miss Lyon  
Camilla...Mrs. Marlowe

Poor Pillicoddy--John Maddison Morton

Pillicoddy...Mr. Davidge

The Bottle Imp--William Palmer Hale and Francis Talfourd

Nicola...Mr. H. Cooke  
Albert...Mr. Marlowe  
Willibald...Mr. Davidge  
Conrade...Mr. Ponisi  
Waldeck...Mr. Johnson  
Bottle Imp...Mr. Petrie  
Chamberlain...Mr. Masters

Montano...Mr. Notter  
Jem...Mr. Biddles  
Jomelli...Mr. Simcoe Lee  
Lucretia...Miss J. Lyon  
Phillipa...Mrs. Biddles  
Marcella...Miss S. Lyon

June 17 Kemp's Mammoth English Circus and J. M. Nixons D. L. Great American Circus

Kemp and J. M. Nixon, Proprietors  
Yonge Street above College Avenue

Equestrian Manager...Mr. R. White  
Equestrian...Mr. Melville  
Equestrian...Mr. Omar Richardson

Equestrian...Little Alice  
Strongman...Mr. Gregoire  
Strongman...Mr. Libbey  
Bugle Leader...Mr. Ned Kendall

Jessie Brown, or The Relief of Lucknow--Dion Boucicault

June 18 Royal Lyceum Theatre H. T. C. Playbill

John Nickinson, Manager  
King Street

Secret Service, or The Cure and the Minister--James R. Planche

Michel Perrin...Mr. W. Davidge  
Fouche...Mr. Henry Cooke  
Jules de Crussac...Mr. Ponisi  
Desaunais...Mr. Petrie  
Bernard...Mr. Simcoe Lee

L'Encre...Mr. Masters  
Ratione...Mr. Evans  
Gendarme...Mr. Redmond  
Gendarme...Mr. Alexander  
Therese...Miss Lyon

Grand Military Tableau to the Memory of Gen. Havelock Dance...Madame Bouxary

Dominique the Deserter--William Henry Murray

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1858

June 18 (cont.)

Dominique...Mr. Davidge  Duverney...Mr. Marlowe  La Lache...Mr. Cooke  Marvillier...Mr. Ponisi  D'Arville...Mr. Johnson  Gaspard...Mr. Notter

Louis...Mr. Masters  Hneri...Mr. Evans  Lady Blanche...Miss J. Lyon  Jeannette...Mrs. Biddles  Genevive...Miss Lyon

June 18  Kemp's Mammoth English Circus and J. M. Nixons  D. L. Great American Circus

Kemp and J. M. Nixon, Proprietors

Yonge Street above College Avenue

Equestrian Manager...Mr. R. White  Equestrian...Mr. Melville  Equestrian...Mr. Omar Richardson

Equestrian...Little Alice  Strongman...Mr. Gregoire  Strongman...Mr. Libbey  Bugle Leader...Mr. Ned Kendall

June 19  Royal Lyceum Theatre  H. T. C. Playbill

John Nickinson, Manager

King Street

Frederick of Prussia

Frederick the Great...Mr. Petrie  Stolbach...Mr. Biddles  Captain Niddermannersteinhwan-chovingen...Mr. Marlowe  Baron...Mr. Johnson

Aid de Camp...Mr. Masters  Krentzner...Mr. Evans  Countess Platzen...Miss Lyon  Camilla...Mrs. Marlowe

Dance, "Irish Jig"...Mons. and Madame Bouxary

The Wandering Minstrel--Henry Mayhew

Mr. Crinkum...Mr. Johnson  Mr. Tweedle...Mr. Notter  Herbert Carol...Miss S. Lyon  Jem Bags...Mr. Davidge

Mrs. Crinkum...Miss J. Lyon  Julia...Miss Glenn  Betty...Mrs. Biddles

The Bottle Imp--William Palmer Hale and Francis Talfourd

Nicola...Mr. H. Cooke  Albert...Mr. Marlowe  Willibald...Mr. Davidge  Conrade...Mr. Ponisi  Waldeck...Mr. Johnson  Bottle Imp...Mr. Petrie  Chamberlain...Mr. Masters

Montano...Mr. Notter  Jem...Mr. Biddles  Jomelli...Mr. Simcoe Lee  Lucretia...Miss J. Lyon  Phillipa...Mrs. Biddles  Marcella...Miss S. Lyon

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June 21
Royal Lyceum Theatre
John Nickinson, Manager
H. T. C. Playbill
King Street
Last Appearance of Mr. W. Davidge

Poor Gentleman--Sarah Isdell

Dr. Ollapod...Mr. Davidge
Sir Robert Bramble...Mr. Nicholson
Frederick Bramble...Mr. Henry Cooke
Sir Charles Cropland...Mr. Marlowe
Lieut. Worthington...Mr. Petrie
Corporal Foss...Mr. Johnson
Humphrey Dobbins...Mr. Biddles
Stephen Harrowby...Mr. Notter
Farmer Harrowby...Mr. Ponisi
Servant...Mr. Masters
Valet...Mr. Evans
Miss Lucretia McTab...Miss J. Lyon
Dame Harrowby...Miss Lyon
Mary Harrowby...Miss Glenn
Emily Worthington...Mrs. Marlowe

My Young Wife and My Old Umbrella--Benjamin N. Webster

Gregory Grizzle...Mr. Davidge
Peter Prog...Mr. Biddles
George Allan...Mr. Johnson
Augustus Tompkins...Mr. Marlowe
Diana...Miss J. Lyon

June 22
Royal Lyceum Theatre
John Nickinson, Manager
H. T. C. Playbill
King Street
Benefit of Mr. Wm. Davidge

A Cure for the Heart Ache--Thomas Morton

Old Rapid...Mr. Davidge
Sir Hubert Stanley...Mr. Johnson
Charles Stanley...Mr. Ponisi
Vortex...Mr. Petrie
Young Rapids...Mr. Simcoe Lee
Frank Oatland...Mr. Biddles
Bronze...Mr. Marlowe
Landlord...Mr. Notter
Waiter...Mr. Evans
John...Mr. Masters
Miss Vortex...Mrs. Biddles
Ellen Vortex...Miss J. Lyon
Jessey Oatland...Mrs. Marlowe

Favorite Dance...Madame Bouxary

Robert Macaire (Act I)--Charles Selby

Robert Macaire...Mr. Nickinson
Jacques Strop...Mr. Davidge
 Dumont...Mr. Johnson
 Germieul...Mr. Biddles
 Pierre...Mr. Notter
Charles...Mr. Ponisi
Waiter...Mr. Masters
Clementine...Miss S. Lyon
Marie...Miss Lyon

June 23
Royal Lyceum Theatre
John Nickinson, Manager
King Street
June 23 (cont.)

King Henry IV, or The Bottle of Shrewsbury--William Shakespeare
Dance...Madame Bouxary

Trying It On--William Brough

June 24
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Engagement of Miss Angela Sefton and Mr. John Sefton

Dumb Boy of Manchester--Barnabas F. Rayner
Dance...Madame Bouxary

He's Not a Miss--Charles Dance

June 25
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Mademoiselle Angela, or The Female Admiral Crichton
Dance...Madame Bouxary

The Golden Farmer, or Jemmy Twitcher in England--

June 26
Royal Lyceum Theatre
John Nickinson, Manager
King Street

The Dumb Boy of Manchester--Barnabas F. Rayner
Dance...Madame Bouxary

The Golden Farmer, or Jemmy Twitcher in England--

June 28
Royal Lyceum Theatre
John Nickinson, Manager
King Street

Benefit of Miss Angela Sefton

St. George and the Dragon
Mademoiselle Angela
Dance...Madame Bouxary

Jemmy Twitcher in France
1858

June 29

Royal Lyceum Theatre
John Nickinson, Manager
King Street

D. L.

The Belle's Stratagem

Dance...Madame Bouxary

He's Not a Miss--Charles Dance

June 30

Royal Lyceum Theatre
John Nickinson, Manager
King Street

D. L.

Benefit of Mr. John Sefton
Last Appearance of Himself and His Daughter, Miss Angela Sefton

Debutante

Dance...Madame Bouxary

Jemmy Twitcher in France

Summary of the 1858 Season:

New Performers: Alexander, Joseph Best, Cool Burgess, Campbell, John
Drew, Mrs. John Drew, Evans, Gregorie, Alexander Jacques, G. W.
Jamison, Ned Kendall, Libbey, Little Alice, Mrs. Owen Marlowe, Melville,
Ponisi, Omar Richardson, D. Riley, Miss Angela Sefton, John Sefton,
C. Small, N. St. Clair, Miss Sallie St. Clair, Waller, Mrs. Waller,
and R. White.

New Plays: Alive and Kicking; Bamboozling; The Belle's Stratagem; The
Boarding School; The Bottle Imp; Cavaliers and Roundheads; A Conjugal
Lesson; Debutante; Dick Turpin and Tom King; The Duchess of Malfi; The
Factory Assassin, or The Dumb Boy of Manchester; The Fairy Star; The
Flowers of the Night; Fox and Wolf, or The Biter's Bit; Frederick the
Great, King of Prussia; Handy Andy; He's Not a Miss; A Husband For an
Hour; Jackets of Blue; Jealousy Reproved; Jemmy Twitcher in France;
Jessie Brown, or The Relief of Lucknow; A Kiss in the Dark; Living Too
1858

Summary of the 1858 Season: (cont.)

New Plays: (cont.) Fast, or Cause of the Crisis, or A Twelve Month's Honeymoon; Love and Caste; Love of a Prince; Mademoiselle Angela, or The Female Crichton; Medea; Les Memories du Diable, or The Mystic Bell of Rouquerolles; My Son, Diana; My Valet and I; My Wife's Dentist; The Old Plantation, or The Real Uncle Tom; A Pair of Pigeons; A Piece of Business; Plot and Counterplot; The Poor of Toronto, or The Great Money Panic of 1857; The Queen and the Knave, or The Rose of Castille; The Queen of Aragon; The Rose of Ettrick Vale; St. George and the Dragon; St. Mary's Eve; Siamese Twins; Soldier of Fortune; Susan Hopley, or The Vicissitudes of a Servant Girl; Take Care of Dowb; Take That Girl Away; Templar; There's No Such Word as Fail; and The White Scarf, or Carnot the Wanderer.
Appendix A

Performer Index

Adolph: (1857) May 4, June 12, 13, Aug. 21, 22, 28, 29.


Alexander: (1858) June 18.

Allan, Miss: (1824) Oct. 7, 14.

Allen: (1850) Apr. 29; (1856) March 28, May 27, 28, 29, 30, June 2, 3, 4, 5, 6, 7; (1857) May 4, 6, 7, 8, 9, June 4, 5, 6, 8, 9, 10, 11, 12, 13, Aug. 17, 18, 19, 20, 21, 22, 24, 25, 26, 27, 28, 29.

Almy: (1852) Apr. 12.


Anderson: (1847) June 30, July 1, 2.


Antonio, Signor: (1855) May 28, 29.


Archbold, Mrs. A.: (1824) Oct. 7.

Archer: (1857) Apr. 13, May 5, 6, 7, 8, 9.

Archer, Madame: (1852) July 1, 2.


Arditi, Signor L.: (1853) July 8.

Armstrong: (1836) Jan. 4.


Atkins: (1826) Aug. 7, 8, 9, 10, 11, 12.

Avondale: (1854) May 25, 26, 27.

Baker, Mrs.: (1849) May 17, June 7.

Baker, Master T.: (1851) May 7, 8, 9, 10.

Bakon, C.: (1847) Sept. 6, 7, 8.

Baldwin, Henry: (1824) Dec. 25.

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Baldwin, Mrs. J.: (1824) Dec. 25.
Ballard: (1839) Aug. 19.
Bambruck: (1853) Apr. 12, June 13.
Barnes, J. D.: (1846) Oct. 8.
Barnett, Morris: (1855) Feb. 5.
Barratine, Signor: (1853) July 8.
Bass: (1857) Aug. 10.
Batchelder, George: (1852) July 1, 2.
Beaver: (1851) May 17.
Bebee: (1843) July 27.
Belton: (1856) Aug. 4, 8, 9, 11, 16.
Bennett, James: (1857) Oct. 5, 9, 10, 12.
Best, Joseph: (1858) March 6.
Biddles: (1857) May 2, 19, 20, June 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, Aug. 18, 19, 20, 21, 22, 24, 25, 26, 27, 28, 29, Dec. 7; (1858) May 3.
Biddles, Mrs.: (1857) Dec. 7; (1858) May 25, June 9, 10, 11, 12, 14, 15, 16, 17, 18, 19, 21, 22.
Bindley, William: (1856) May 24, June 7.
Blanchard, George: (1826) Aug. 7, 8, 9, 10, 11, 12.
Biven: (1819) July 9.
Blackstone, H. W.: (1828) Feb. 15.
Booth, T. G.: (1855) July 28, Aug. 10.

Bouxary, H.: (1855) March 26, 27, 29, 30, 31, Apr. 11, 12, 13, 14, 16, 17, 20, 21, 23, 24, 25, 26, 28, 30, May 1, 3, 4, 7, 8, 24, June 12, 13, 14, 15, 16, 18, 19, 20, 21, 22, 26, 27, 28, 29, July 23, 24, 27, 28, 30, 31, Aug. 2, 28, Sept. 22, Oct. 12, 13, 25, 30, Nov. 1, 2, 3, 5, 6, 8, 12, 17, 19, 20, 21, 22, 23, 24, 26, 27, 28, 30, Dec. 1, 4, 5, 6, 7, 8, 10, 11, 13, 17, 18, 21; (1856) Jan. 1, 3, 4, 5, 7, 8, 9, 10, 11, 12, 14, 15, 17, 18, 19, 21, 22, 23, 24, 25, 26, 28, 31, Feb. 9, 12, 13, 14, 15, 16, 18, 19, 20, 21, 28, 29, March 1, 3, 4, 5, 6, 7, 8, 10, 12, 14, 15, 17, 18, 19, 24, 25, 26, 27, 28, 29, 31, Apr. 1, 2, 3, 4, 5, 6, 7, 11, 12, 14, 15, 16, 17, 18, 19, 21, 22, 24, 26, 28, 29, 30, May 1, 2, 3, 5, 6, 7, 8, 9, 10, 12, 13, 14, 15, 16, 17, 19, 20, 21, 22, 23, 24, 26, 27, 28, 29, 30, 31, June 4, 5, 6, 7, 9, 10, 12, July 3, Oct. 24; (1857) May 6, 7, 8, 9, Oct. 19, 20, 27, Nov. 2, 4, 5, 7, 9, 14, 18, 19, 30; (1858) June 19.

Bouxary, Madame J.: (1855) March 26, 27, 29, 30, 31, April 11, 12, 13, 14, 16, 17, 20, 21, 23, 24, 25, 26, 28, 30, May 1, 3, 4, 7, 8, 24, June 12, 13, 14, 15, 16, 18, 19, 20, 21, 22, 26, 27, 28, 29, July 23, 24, 27, 28, 30, 31, Aug. 2, 28, Sept. 22, Oct. 12, 13, 25, 27, 29, 30, Nov. 1, 2, 3, 5, 6, 7, 8, 12, 17, 19, 20, 21, 22, 23, 24, 26, 27, 28, 29, 30, Dec. 1, 4, 5, 6, 7, 8, 10, 11, 12, 13, 14, 15, 17, 18, 19, 20, 21, 22, 24, (1856) Jan. 1, 3, 4, 5, 7, 8, 9, 10, 11, 12, 14, 15, 16, 17, 18, 19, 21, 22, 23, 24, 26, 27, 28, 29, 30, May 1, 2, 3, 5, 6, 7, 8, 9, 10, 12, 13, 14, 15, 16, 17, 19, 20, 21, 22, 23, 24, 26, 27, 28, 29, 30, June 4, 5, 6, 7, 9, 10, 12, July 3, Oct. 24; (1857) May 6, 7, 8, 9, Oct. 19, 20, 27, Nov. 2, 4, 5, 7, 9, 14, 18, 19, 30; (1858) June 19.

Bowles: (1851) May 17.


Bowes: (1850) Aug. 27.


Bray: (1855) Nov. 30, Dec. 1; (1857) June 8, 9.

Brainard, George: (1849) June 20.

Bridges, Eloise: (1856) Feb. 8, 9, 15, 16.

Brienti, Eliza: (1849) June 20, 22, 27, July 9; (1850) Sept. 14.


Brooks, T.: (1853) July 8, 9.

Brougham, John: (1855) July __.

Brown: (1843) Jan. 18, 30, Feb. 16, 28, March 16, 28, Apr. 6, 18; (1846) May 19, 29; (1847) May 6.

Brown, Charles: (1853) July 29, 30.

Brundage, Mrs.: (1826) Oct. 2__.

Buckley, Master: (1840) Aug. 19, 20, 21, 22.


Burgess, Cool: (1858) Apr. 19.


Butler, Mrs. Samuel: (1837) Apr. 26; (1842) Sept. 27.

Buxton, Frederick: (1855) March 1.


Carnes, Mrs.: (1826) Oct. 20.

Campbell: (1858) Apr. 19.

Carlisle: (1855) May 28, 29.

Carmen, Miss: (1856) March 28; (1857) Aug. 21, 22, 24, 26.


Champness: (1855) Jan. 15.
Chapman, Mrs. G.: (1848) Aug. 28.
Chanfrau, F. S. (1857) May 4, 5, 6, 7, 8, 9, 18, 19, 20.
Checkenl, Frederick: (1839) Nov. 18.
Checkenl, Mrs. Frederick: (1839) Nov. 18.
Christina, Mademoiselle: (1856) July 18.
Cipriani, John: (1810) Sept. 12.
Cipriani, Mrs. John: (1810) Sept. 12.
Clarence, Master: (1853) July 29, 30.
Clark, Mrs.: (1849) June 20, 22, July 9.
Clarke: (1851) Nov. 7.
Clarke, Miss Constance: (1839) Aug. 13, 16, 19.
Clarke, Miss Rosetta: (1839) Aug. 13, 16, 19, 2._
Clemence, Miss: (1842) Sept. 2_, __; (1843) July 27.
Clifford: (1840) Aug. 1, 5, 14.
Cline, John: (1846) Aug. 24, 25, 26; (1853) Apr. 12, 13, 15, 16;
(1855) March 19, 20, 21, 22, 23, 24.
Cochrane: (1846) Oct. 8.
Cole: (1851) July 3, 4.
Cole, Mrs. (1851) July 3, 4.
Coletti, Signor: (1853) July 8.
Collins, John: (1856) June 9, 10, 13, Aug. 28; (1857) May 21, 29, 30;
(1858) May 17, 20, 21, 22.
Cook, Henry: (1856) Sept 17; (1857) Feb. 6, May 4, 5, 6, 7, 8, 9,
June 4, 5, 6, 8, 9, 10, 11, 12, 13, Aug. 17, 18, 19, 20, 21, 22, 24,
25, 26, 27, 28, 29, Nov. 16; (1858) Jan 11, Feb. 3, June 11, 14, 15,
16, 17, 18, 19, 21, 22.
Cook, Miss Julia: (1853) March 30, 31, Apr. 1, 2, 5, 6, 7, 8, 9, 12, 13, 15, 16, 18, 19, 20, 21, 22, 23, 25, 27, 28, 29, 30, May 2, 3, 4, 5, 6, 7, 9, 10, 11, 12, 13, 14, 16, 17, 18, 19, 20, 28, 31, June 9, 10, 11, 13, 14, 15, 16, 21, 24, 25, 27, 28, 30, July 2, 4, 5, 6, 7, 9, 11, 12, 13, 14, 15, 16, 19, 20, 26, 29, Aug. 1, 2, 3, 4, 6, 8, 15, Sept. 7, 8, 9, 10, 12, Nov. 10, 11, 12, 14, 15, 16, 17, 18, 19, 24, 25, 26, Dec. 1, 2, 3, 5, 6, 7, 8, 9, 14, 15, 28; (1854) Jan. 2, 4, 6, 9, 10, 11, 12, 13, 14, 16, 17, 18, 19, 20, 21, 23, 24, 25, 26, 27, 28, 30, 31, Feb. 1, 2, 4, 6, 7, 9, 11, 13, 14, 15, 16, 17, 18, 20, 23, 24, 25, 27, 28, March 2, 3, 4, 6, 7, 8, 9, 10, 11, 13, 14, 21, 25, 29, 30, 31, Apr. 1, 4, July 27, Nov. 13, 14, 15, 16, 17, 18, 24, 25, 28, 30, Dec. 30, 31, Jan. 14, 15, 16, 18, 19, 20, 21, 22, 24, 26, 27, 28, 30, 31, Feb. 1, 2, 4, 6, 7, 9, 11, 12, 13, 14, 15, 16, 17, 19, 20, 23, 24, 25, 27, 28, March 2, 3, 4, 6, 7, 8, 9, 10, 11, 13, 14, 15, 17, 19, 20, 22, 23, 24, 26, 27, 28, 30, 31, Aug. 1, 2, 28, Sept. 22, Oct. 25, 27, 29, Nov. 1, 2, 3, 5, 6, 7, 8, 12, 17, 19, 20, 21, 22, 23, 24, 26, 27, 28, 29, 30, 31, Dec. 1, 3, 4, 5, 6, 7, 8, 10, 11, 12, 13, 14, 15, 17, 18, 19, 20, 21, 22, 24.

Cook, Miss M. A.: (1853) March 30, 31, Apr. 1, 2, 5, 6, 7, 8, 9, 12, 13, 15, 16, 18, 19, 20, 21, 22, 23, 25, 27, 28, 29, 30, May 2, 3, 4, 5, 6, 7, 9, 10, 11, 12, 13, 14, 16, 17, 18, 19, 20, 21, 23, 24, 26, 27, 28, 31, June 9, 10, 11, 13, 14, 15, 16, 21, 24, 25, 27, 28, 30, July 2, 4, 5, 6, 7, 9, 11, 12, 13, 14, 15, 16, 19, 20, 26, 29, Aug. 1, 2, 3, 4, 5, 6, 8, 10, 11, 12, 13, 15, Sept. 7, 8, 9, 10, 12, Nov. 10, 11, 12, 14, 15, 16, 17, 19, 24, 25, 26, Dec. 1, 2, 3, 5, 6, 7, 8, 9, 14, 15, 28; (1854) Jan. 2, 4, 6, 9, 10, 11, 12, 13, 14, 16, 17, 18, 19, 24, 25, 26, 27, 28, 30, 31, Feb. 1, 2, 4, 6, 7, 9, 11, 13, 14, 15, 16, 17, 18, 20, 23, 24, 25, 26, 27, 28, March 1, 2, 3, 5, 9, 10, 12, 13, 14, July 23, 24, 25, 26, 27, 28, 30, 31, Aug. 1, 2, 28, Sept. 22, Oct. 25, 27, 29, Nov. 1, 2, 3, 5, 6, 7, 8, 12, 17, 19, 20, 21, 22, 23, 24, 26, 27, 28, 29, 30, 31, Dec. 1, 3, 4, 5, 6, 7, 8, 10, 11, 12, 13, 14, 15, 17, 18, 19, 20, 21, 22, 24.

Cook, Miss Rosa: (1854) Jan. 14, Dec. 8, 12, 19, 20, 21, 22, 23, 26, 27, 28; (1855) Jan. 2, 3, 4, 8, 10, 11, 12, 13, 15, 17, 19, 20, 23, 24, 26, 27, 29, Feb. 2, 3, 5, 6, 8, 9, 10, 12, 13, 14, 15, 17, 19, 20, 22, 23, 24, 26, 27, 28, March 1, 2, 3, 5, 9, 10, 12, 13, 14, July 17, 18, 20, 23, 24, 25, 26, 27, 28, 30, 31, Aug. 1, 2, 28, Sept. 22, Oct. 25, 27, 29, Nov. 1, 2, 3, 5, 6, 7, 8, 12, 17, 19, 20, 21, 22, 23, 24, 26, 27, 28, 29, 30, Dec. 1, 3, 4, 5, 6, 7, 8, 10, 11, 12, 13, 14, 15, 17, 18, 19, 20, 21, 22, 24.

Cook, Thomas: (1853) Junle1; (1854) Oct. 30; (1855) Aug. 10; (1856) Jan. 17.

Cooke, G.: (1856) July 5; (1857) Feb. 6, May 7, 8, 9, 20.

Coppa, Signor: (1849) Sept. _, 10, 14.


Couldock, Miss Eliza: (1857) Sept. 17.

Coyne, Gardiner: (1857) Dec. 8, 14, 15, 21, 24.

Craig: (1846) Jan. 12.


Creighton: (1854) March 23.

Crocker: (1848) Aug. 28.


Cruize, Miss Anna: (1849) Aug. 7.

Curfew: (1839) Sept. 7.


Davenport, Miss Jean Margaret: (1839) Oct. 4, 7, 9, 11, 14.

Davenport, Thomas Donald: (1839) Oct. 4, 7, 9, 11, 14.

Davenport, Mrs. Thomas Donald: (1839) Oct. 4, 7, 9, 11, 14.

Davidge, William: (1854) July 27, 28, 29, 31, Aug. 1, 2, 3; (1855) July 23, 24, 25, 26, 27, 28, 30, 31, Aug. 1, 2, 10, Nov. 26, 27, 28, 30, Dec. 1, 3, 4, 5, 6, 7, 8; (1856) May 26, 27, 28, 29, 30, June 2, 3, 4, 5, 6, 7; (1857) June 4, 5, 6, 8, 9, 10, 11, 12, 13, Aug. 17, 18, 19, 20, 21, 22, 24, 25, 26, 27, 28, 29; (1858) June 9, 10, 11, 12, 14, 15, 16, 17, 18, 19, 21, 22.


Davis, Mrs. William: (1826) Jan. 13, 19.

Dawson, Gratton: (1854) Apr. 17.


Dean, Edwin: (1842) Sept. 19, 21, 22, Oct. 1; (1843) July 19, 20, 21, 27.

Dean, Mrs. Julia Drake: (1842) Sept. 21, 22.
Dean, Miss Julia: (1843) July 27.

Deer: (1836) Aug. 24; (1840) Aug. 19, 20, 21, 22.

Deer, William R.: (1852) July 1, 2.


Deering, Mrs.: (1843) March 16.

DeFonblanque: (1847) Jan. 22.

Denin, Miss Kate: (1855) Sept. 22.

Denin, Miss Susan: (1854) Dec. 12, 15, 16; (1855) Sept. 22; (1858) Jan. 2, 8, 9, 11, 15, 16.

Devere, Charles: (1850) June 5, 6, 7, 8, 10, 11.

Devere, Mrs. Charles: (1850) June 5, 6, 7, 8, 10, 11.

Devere, Miss M. E.: (1850) June 5, 6, 7, 8, 10, 11.

Devries, Signora Rosa: (1853) July 8.

DeWalden, T. B.: (1846) June 2, 5, 12, 16, 24, 25; (1847) May 24, June 1; (1850) Aug. 21, 27.

Dickinson, G. K.: (1853) Nov. 7, 8, 10, 12, 14, 15, 16, 17, 18, 19, 21, Dec. 13, 14, 15, 16; (1854) Feb. 8, Apr. 1; (1855) Aug. 2, 28, Nov. 19, 23, 24; (1856) Jan. 7, 8, 11, 12, March 10, 14, 15.

Dixon: (1846) Aug. 10, 11, 12, 13.

Dixon: (1852) Feb. 7, 11.

Don, Sir William H.: (1851) Aug. 19, 20, 21, 22, 23, Nov. 4, 6, 7, 8; (1854) Sept. 4, 6, 8, 18, Oct. 18, 23.

Donaldson, Mrs.: (1852) Jan. 30.


Douglas(a), James: (1810) Sept. 12.


Downman: (1843) Feb. 16, March 16, 28, Apr. 18.


Drew, Mrs. John (See also Mrs. Mossop): (1858) Apr. 26, 30.


Duff, Miss Mary: (1850) Apr. 29, 30, May 1.

Durand, A. P.: (1855) July 29, 30.

Duret, Miss Marie: (1853) May 1, 12, 13, 14; (1854) Sept. 7, 8, 12, 13, 14, 18, 20, Dec. 20, 22, 23, 27, 29, 30.

Duvenal, Mrs.: (1846) June 2, 3, 9, 12, 16, 23.

Elise, Mademoiselle: (1856) Nov. 12; (1857) Feb. 6.

Elliott, Miss: (1842) June 30.

Evans: (1858) June 9, 10, 11, 12, 14, 15, 16, 17, 18, 19, 21, 22.


Farren, Henry: (1855) May 3, 4, 8, July 14, Aug. 10; (1856) Apr. 15, 22, 28.

Farren, Mrs.: (1857) June 29, July 3, 4.

Fitzjames, Miss: (1842) June 30; (1843) Jan. 18, Feb. 16, 28, March 16, Apr. 6.


Fleming, William M.: (1846) June 2, 3, 5, 9, 12, 16, 20, 22, 23; (1850) June 14, 15, 17, Aug. 12, 13, 14, 15, 16, 19, 20, 21, 22, 23, 24.

Flora, Mademoiselle: (1851) June 30, July 1, 2, 3.


Floyd, Master: (1850) May 10; (1851) May 6, 7, 8, 9.

Fogg, Madame Mary Shaw: (1851) May 12, 13, 14, 15, 16, 17.

Forbes, Mrs. Fannie Marie Gee: (1825) Jan. 3.

Forbes, W. C.: (1825) Jan. 3.

Forrest, W. S.: (1842) Sept. 19, 2, __, Oct. 1; (1843) July 19, 20, 21, 27.

Forrest, Mrs. W. S.: (1843) July 27.
Forti, Signor: (1853) July 8.

Frankland: (1826) Oct. 20, 2_; (1828) June 12.


Franklin, Master: (1840) Aug. 19, 20, 21, 22.

Freeman, Charles: (1841) Oct. 19.

Fremont: (1835) Dec. 10; (1836) Jan. 4, 7, 18, March ___.


Galbraith, Major: (1852) Jan. 30.


Gilbert, Mrs. John Gibbs (See also Miss Allan): (1825) Dec. 22, 26, 30; (1826) Jan. 5, 19.

Gilbert, Mrs.: (1846) Aug. 28.

Glass, Miss: (1835) Dec. 19; (1836) Jan. 4, 7, 18.

Glassford: (1849) Sept. 25.

Glenn, Miss: (1857) May 6, 7, 8, 9, 19, 20, Aug. 19, 20, 21, 22, 24, 25, 26, 27, 28, 29; (1858) June 9, 10, 11, 12, 14, 15, 16, 17, 18, 19, 21, 22.

Goldsmid, Lionel: (1856) Nov. 10, 12, 15, 17, 18, 22, 24.

Goodwin: (1849) Aug. 7.


Gregorie: (1858) June 17, 18.

Hall, Harry: (1855) June 26, 29.

Hamblin: (1836) Jan. 4.

Hamilton: (1843) Jan. 18, 30.
Harbeck, Miss: (1836) Dec. 19, Jan. 4.


Hare: (1856) March 28; (1857) Aug. 21, 22, 24.

Hare, C.: (1847) Sept. 6, 7, 8.

Harrington, Miss: (1851) Oct. 13.

Harrison: (1856) March 28.

Harrison, M. R.: (1842) Sept. 2, 3; (1846) Feb. 23, May 8, 9, 19; (1849) May 17, June 8, 11.

Harrison, Mrs. M. R.: (1846) May 19, 29.


Harvey, G. W.: (1850) May 10, 11, 14, 15, 16.

Hastings: (1840) Aug. 1, 5, 10, 14.

Hastings, Mrs.: (1840) Aug. 1, 5, 10, 14.

Hastings, Mrs.: (1849) May 9.

Hatch: (1843) June 17, 18, 19.

Hayes: (1852) Apr. 13, 16, 24.

Hecht, Schultz: (1850) Sept. 18.


Henri, Monsieur: (1853) July 29, 30.

Heron, Agnes: (1851) June 9, 10, 11, 12, 13, 14, 16, 18, 19, Aug. 15, 16, 18, 19, 20, 21, 22, 23, Nov. 4, 5, 6, 7, 8.

Heron, Fanny: (1851) June 9, 10, 11, 12, 13, 14, 16, 18, 19, Aug. 15, 16, 18, 19, 20, 21, 22, 23, Nov. 4, 5, 6, 7, 8.

Heron, John: (1851) June 9, 10, 11, 12, 13, 14, 16, 18, 19, Aug. 15, 16, 18, 19, 20, 21, 22, 23, Nov. 4, 5, 6, 7, 8.

Heron, Mrs. John: (1851) June 9, 10, 11, 12, 13, 14, 16, 18, 19, Aug. 15, 16, 18, 19, 20, 21, 22, 23, Nov. 4, 5, 6, 7, 8.

Heron Matilda: (1851) June 9, 10, 11, 12, 13, 14, 16, 18, 19, Aug. 15, 16, 18, 19, 20, 21, 22, 23, Nov. 4, 5, 6, 7, 8.
Hield, C. W.; (1850) Aug. 26, 27.

Hield, William; (1850) Aug. 27, 29.

Hilderago; (1850) Aug. 21, 22, 23.

Hill: (1856) May 26, 28, 29, 30, June 2, 5, 6; (1857) Feb. 6, May 5, 6, 7, 8, 9, 19, 20, June 4, 5, 6, 8, 9, 10, 11, 12, 13, Oct. 29, Dec. 7; (1858) Feb. 16.

Hill, Charles: (1846 Oct. 2, 5, 6, 8; (1847) May 24, 25, 28, June 29; (1849) Sept. 25, Oct. 5, 12, 21; (1850) Feb. 5, Apr. 19, 29, May 1, Aug. 22, 27.


Hill, Charles Barton: (1846) Oct. 8; (1849) Sept. 25; (1850) Aug. 27; (1857) March 12, 13, 18, Nov. 9, 13, 14.

Hill, Miss Rosalie: (1846) Oct. 8; (1849) Sept. 25, Oct. 5, 12, 21, Dec. 22; (1850) Feb. 5, Apr. 19, 29; (1851) Jan. 9, 24, Feb. 26, May 3, 6, 12, 16, 19, 27, 30, June 7, 18.

Hobbs: (1846) Aug. 10, 11, 12, 13.

Hodge, F. H.: (1855) Feb. 23.

Hodson, Miss Georgina: (1856) March 26, 28, 29, July 21, 22, 29, Aug. 2.

Holland, George: (1857) July 8, 13, 18.

Honey, Mrs.: (1836) March 25.

Honey, Miss Julia: (1836) March 25.


Hood, Mrs.: (1836) Aug. 24.

Horn, Miss Kate: (1851) July 26, 29, 31.


Howard, Miss Louisa: (1855) May 3, 4, 8, July 14, Aug. 10.

Howes: (1840) Aug. 19, 20, 21, 22; (1846) Aug. 10, 11, 12, 13.
Hudson, Rory: (1850) June 28.
Humphreys, J. D.: (1850) June 14.
Huntington: (1840) Aug. 19, 20, 21, 22.
Huntington, B.: (1853) July 8, 9.
Huntington, P.: (1847) Sept. 6, 7, 8.
Ince, Miss Annette: (1853) Dec. 1, 2, 3, 5, 6, 7.
Infant, Sappho: (1856) Nov. 25.
Irving, Miss: (1856) May 13, 14, 15, 17.
Isadore, Monsieur: (1855) May 28, 29.
James: (1850) Aug. 27.
Jameson: (1846) June 12.
Jamison G. W.: (1858) Feb. 23, March 1, 2, 8, 10, 16.
Jennings, Master: (1855) May 28, 29.
Jennings, Miss: (1855) May 28, 29.
Jennings, Ben: (1855) May 28, 29.


Johnson, George: (1855) July 23, 25, 26, 27, 28, 30, 31, Aug. 1, 2, 10, Nov. 26, 27, 28, 30, Dec. 1, 3, 4, 5, 6, 7, 8; (1856) March 28, May 26, 27, 28, 29, 30, June 2, 3, 4, 5, 6, 7; (1857) Feb. 6.


Johnson, S. A.: (1857) Apr. 2, May 4, 5, 6, 7, 8, 9, 19, 20, June 4, 5, 6, 8, 9, 10, 11, 12, 13, Aug. 17, 18, 19, 20, 21, 22, 24, 25, 26, 27, 28, 29; (1858) March 10, June 9, 10, 11, 12, 14, 15, 16, 17, 18, 19, 21, 22.


Jones: (1855) Nov. 30; (1857) May 19, Aug. 17, 24, Dec. 1.

Jones, Miss: (1855) Nov. 30; (1857) June 8, 9, Dec. 1.

Jones, Miss Avonia Stanhope: (1856) June 30, July 5.

Jones, Mrs. Melinda: (1856) June 23, 24, 25, 26, 27, 28, 30, July 1, 2, 3, 4, 5.


Jones, T.: (1826) Aug. 7, 8, 9, 10, 11, 12.

Jones, William (1826) Aug. 7, 8, 9, 10, 11, 12.

Judah, Emmanuel: (1826) Oct. 2_.

Judah, Mrs. Sophia: (1826) Oct. 2_.


Kemble, Miss Fanny: (1850) June 19, 20, 21.

Kendall, Miss Elizabeth: (1850) Aug. 5, 6, 7, 8, 10, 12, 13, 14, 15, 16, 19, 20, 21, 22, 23, 24, 26, 27, 28, 29.

Kendall, Miss Jennie: (1850) Aug. 5, 6, 7, 8, 10, 12, 13, 14, 15, 16, 19, 20, 21, 22, 23, 28, 29.

Kendall, Miss Sarah: (1850) Aug. 29.

Kendall, Ned: (1858) June 17, 18.
Kennedy; (1810) Sept. 12.
Kennedy; (1855) May 28, 29.
Kent, William; (1826) Oct. 2.
Kibble, John; (1851) May 2.
Kimberly, Miss; (1854) Oct. 31, Nov. 1, 2, 3, 4.
Kinloch, Mrs.; (1850) Aug. 27, 28.
Kinloch, Miss; (1850) Aug. 28.
Kneass, Professor Nelson; (1856) Nov. 25, 26, 29, Dec. 1, 2, 4, 5, 6, 8, 22, 27; (1857) Jan. 5, 12.
Kneass, Mrs. Nelson; (1856) Dec. 8; (1857) Jan. 12.
Kneass, Miss Annie; (1857) Jan. 12.
Krollman, Gustave; (1851) May 12, 13, 14, 15, 16, 17.
Kunkel, George; (1850) May 10; (1851) May 10.
Laing; (1843) Feb. 28.
Lake, Bill; (1853) July 29, 30.
Lamb, I.; (1842) July 25.
Landlord; (1852) Jan. 30.
La Thorn; (1847) Sept. 6, 7, 8; (1853) July 29, 30.
Lathrop, Sam; (1851) June 30, July 1, 2, 3.
Leati; (1850) June 11, 12, 13, 14, 24, 27.
Leati, Mrs. (1850) June 11, 12, 13, 14, 24, 27.
Lee, G. Simcoe; (1853) Apr. 9, 12, May 12, 13, 17, 26, June 8, 9, 13, 17, Nov. 10, 14, 15, 21, 22, 23, 24, 25, Dec. 1, 2, 3, 5, 6, 7, 13, 16, 17; (1854) March 23, May 3, 15, Aug. 3; (1855) July 24, 25, 26, 27, 30, 31, Aug. 1, 2, 10, Nov. 26, 27, 28, 30, Dec. 1, 3, 4, 5, 6, 7, 14; (1856) Jan. 7, March 24, 28, Apr. 30, May 26, 27, 28, 29, 30, June 2, 3, 4, 5, 6, 7, 21, 23, 25, 27, July 8, 14, Aug. 4; (1857) Nov. 16; (1858) Jan. 28, June 10, 11, 12, 14, 15, 16, 17, 18, 19, 21, 22.
Lee, Joseph S.; (1851) May 5; (1852) Feb. 18, 24, Apr. 12.
Lee Lavater; (1851) July 3, 4.
Lehr, William Harry: (1850) May 10, 14; (1851) May 6, 8, 10.


Lennox, Mrs. Thomas F.: (1839) Aug. 22, 31; (1846) May 19.

Leonard, D.: (1847) June 1, 4, 5.

Lesslie, Master: (1826) Aug. 7, 8, 9, 10, 11, 12.


Lewis, Mrs. H.: (1849) Aug. 8.

Leydon, Mynheer: (1843) July 17, 18, 19.

Libbey: (1858) June 17, 18.


Lipman: (1851) July 3, 4.

Little Alice: (1858) June 17, 18.

Little Charlie: (1856) Nov. 25.


Louise, Mademoiselle: (1855) May 28, 29.

Lovett, J. (1853) July 8, 9.

Lyon: (1810) May 7, 14.


Lyon, Miss C.: (1855) Nov. 26, 30, Dec. 1, 7; (1856) March 25, 28.

Lyon, Miss J.: (1856) March 28; (1857) Jan. 12, May 4, 5, 6, 7, 8, 9, 19, 20, June 4, 5, 6, 8, 9, 10, 11, 12, 13, Aug. 17, 18, 19, 20, 21, 22, 24, 25, 26, 27, 28, 29; (1858) June 9, 10, 11, 12, 14, 15, 16, 17, 18, 19, 21, 22.

Lyon, Miss I.: (1856) June 7.

Lyon, Master Napoleon: (1855) July 28; (1857) May 6. Aug. 28, Nov. 11.
Lyon, Miss S.: (1856) March 28; (1857) Feb. 6, May 4, 5, 6, 7, 8, 9, 20, Aug. 20, 21, 22, 24, 25, 26, 27, 28, 29; (1858) June 9, 10, 11, 12, 14, 15, 16, 17, 18, 19, 21, 22.

Lyon, Mr. W. A.: (1855) Nov. 30, Dec. 1; (1857) May 19, June 8, 9, 11, Nov. 11.

Lyons: (1849) May 17; (1851) May 17, June 17, 18.

Lyons, Mrs.: (1849) May 17, July 6; (1851) May 17, June 18; (1853) Feb. 8.

Lyons, Master: (1851) May 17.

Lyons, Miss: (1851) June 18; (1853) Feb. 8.


Macarte: (1846) Aug. 10, 11, 12, 13.

Macarte, Miss Marie: (1846) Aug. 10, 11, 12, 13.


McCormick, Professor Antipodean: (1852) July 1, 2.

MacFarland: (1851) July 3, 4.

McFarland, James: (1840) Aug. 19, 20, 21, 22; (1853) July 29, 30; (1855) May 28, 29.


McGowan, Richard: (1856) Sept. 2.

McIntosh, T. Luke: (1843) Feb. 16, 28, March 16, 28, Apr. 6, 18; (1849) June 11; (1853) Nov. 8, 11, Dec. 10; (1855) March 25, 28, May 26, 29, June 3, 5, 6, 26.

McKeon: (1846) June 12, 16.


McMahon, Mrs.: (1855) Nov. 30, Dec. 1, 4.

McMurray, W.: (1828) Feb. 15.

Macready, Mrs.: (1856) Dec. 15, 16, 19.

McStuart: (1852) Jan. 30.
Madigan, H. P.: (1847) Sept. 6, 7, 8.

Madigan, Rose: (1855) June 12, 13.

Magilton, H.: (1853) July 29, 30.

Marie Mademoiselle: (1851) June 30, July 1, 2, 3.

Marlowe, Owen: (1856) Sept. 17, Oct. 29, Dec. 12; (1857) Feb. 6, 27, May 4, 5, 6, 7, 8, 9, 19, 20, June 4, 5, 6, 8, 9, 10, 11, 12, 13, Aug. 17, 18, 19, 20, 21, 22, 24, 25, 26, 27, 28, 29, Sept. 18; (1858) May 1, June 9, 10, 11, 12, 14, 15, 16, 17, 18, 19, 21, 22.

Marlowe, Mrs. Owen: (1858) May 1, June 9, 10, 11, 12, 14, 15, 16, 17, 18, 19, 21, 22.

Marchant: (1857) June 8, 12.


Martin, Miss K.: (1857) May 5, 19, 20, June 4, 5, 6, 8, 9, 10, 11, 12, 13, Aug. 17, 18, 19, 20, 21, 22, 24, 25, 26, 27, 28, 29.

Martine, Mrs.: (1849) May 9.

Martinetti Family: (1850) July 13, 15, 16, 17, 18, 19, 20, 23.


Massey: (1853) April 9, 12, May 12, 17, 18.

Masters: (1857) May 4, 5, 6, 7, 8, 9, 19, 20, Aug. 17, 18, 19, 20, 21, 22, 24, 25, 26, 27, 28, 29; (1858) June 9, 10, 11, 12, 14, 15, 16, 17, 18, 19, 21, 22.

Mathews: (1855) Nov. 26, 28, 30, Dec. 1, 3, 4, 5, 6; (1856) March 24, 28, May 26, 27, 28, 29, 30, June 2, 3, 4, 5, 6, 7.

Maul: (1853) April 5.

Mayberry, Miss Ellen: (1855) May 28, 29.

Maywood, Mrs.: (1846) June 5, 12, 16, 19, 23, 24; (1847) May 24, June 1.


Meeker: (1846) June 12.
Meer, Reuben: (1836) March ___.
Meer, Mrs. Reuben: (1836) March ___.
Melville: (1858) June 17, 18.
Mestayer: (1833) Sept. 20.
Mestayer: (1840) Aug. 19, 20, 21, 22.
Meyer, Hopper: (1849) Jan. 16; (1851) March 4; (1852) Feb. 18.
Miller, T.: (1855) May 28, 29.
Montford, Charles: (1851) May 17, June 7, 18.
Moore, Miss: (1826) Jan. 5, 13, 19.
Morant, Miss Fanny: (1856) Apr. 15, 21, 22.
Morris, George: (1857) June 1.
Morris, Thomas E.: (1853) June 13, 17, Aug. 8.
Mossop, Mrs. George: (1850) Aug. 8, 10, 12, 13, 14, 17, 19, 20, 21, 22, 26, 27, 28, 29.
Motty, Otto: (1840) Aug. 19, 20, 21, 22.
Mulholland, Charles B.: (1851) May 2, 12, 14, 17, 30.
Munford: (1849) Sept. 25.
Myers, Jim: (1855) June 12, 13.
Neafie, Andrew Jackson: (1856) Feb. 20, 21, 28, July 7, 8, 9, 10, 11, 12, 14, 15, 16.


Needham, Mrs.: (1852) July 1, 2.

Neri, Signor: (1849) Sept _, 10, 14.

Neville, Thomas: (1851) June 30, July 1, 2, 3.

Newton: (1836) Jan. 4, 7, 18.

Newton, P.: (1851) May 14, 17, 19, June 7, 18, Nov. 7.

Newton, Mrs. P.: (1851) June 7, 18, Nov. 7.

Newton, Master: (1851) June 18, Nov. 7.

Nichols, Samuel: (1842) July 25, 26, 27, 28; (1844) Aug. 12, 13, 14.


Nickinson, Miss Charlotte: (1851) June 17, 18, 19, July 26, 29, 31; (1852) Apr. 14, 15, 17, 19, 21, 24, May 11, 15, 19; (1853) March 28, Apr. 12, May 5, 16, 18, 21, 24, June 13, 15, 17, July 1, Sept. 10, Nov. 7, 8, 10, 11, 14, 15, 16, 17, 18, 19, 21, 22, 23, 24, 25, Dec. 8, 9, 13, 14, 17, 28, 30; (1854) Apr. 17, May 15, July 27, 28, 29, 31, Aug. 1, 23, Sept. 8, 12, 18, 25, Oct. 25; (1855) Jan. 12, July 23, 24, 25, 26, 27, 28, 30, 31, Aug. 1, 2, Nov. 12, 26, 27, 28, 30, Dec. 1, 24, 26; (1856) Jan. 7, March 25, Apr. 14, May 13, 26, 28, 29, 30, 31, June 2, 3, 5, 6, 7, 18, 20, 21, July 7, 8, 9, 10, 11, 12, 15, 16, 17, 19, Aug. 4, Sept. 17, Oct. 6, Nov. 27, Dec. 9; (1857) Jan. 19, Feb. 6, March 12, May 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, July 6, Aug. 17, 18, 19, 20, 21, 22, 24, 25, 26, 27, 28, 29, Nov. 3, 9, 16; (1858) Jan. 25, Feb. 2, 8, 16, March 8, 24, Apr. 21.

Nickinson, Miss Eliza: (1853) June 13, Aug. 9, Nov. 11, Dec. 17, 31; (1854) Apr. 17.


Nickinson, John: (1851) June 17, 18, 19, July 26, 29, 31; (1852) Apr. 15, 19, 21, 22, 24, May 7, 8; (1853) March 28, Apr. 6, 12, May 2, 6, 18, 21, 24, 26, June 13, July 1, 18, Aug. 29, 15, Nov. 14, 18, 19, 23, 24, 25, Dec. 5, 7, 17; (1854) Feb. 21, May 15, July 27, 29, Aug. 2, 3, Nov. 2; (1855) Feb. 20, July 23, 24, 28, 31, Nov. 5, 26, Dec. 5; (1856) Jan. 14, 28, March 28, May 26, 28, June 2, 18, 20, 21, July 1, 5, 10, 12, 15, 17, 18, 23, Aug. 4, 21, Sept. 17, Oct. 6, Nov. 27.
Nickinson, John: (continued) Dec. 16; (1857) Jan. 9, 12, 13, 14, 15, 16, March 26, May 6, 7, 8, 19, 20, June 5, 11, 12, July 15, Aug. 18, 27, 28; (1858) Jan. 22, 25, Feb. 2, 8, 16.

Nickinson, Miss Virginia: (1851) June 18; (1852) May 8; (1853) Apr. 9, 12, May 12, 13, 18, 20, June 13, Aug. 2; (1854) July 27, 28, 29, 31, Aug. 2, 3, Sept. 18; (1855) July 23, 24, 25, 26, 27, 28, 31, Aug. 1, 2, 10, Nov. 26, 27, 28, 30, Dec. 1, 3, 4, 5, 6, 7, 8; (1856) March 18, 25, 28, May 26, 28, 29, 30, June 2, 3, 4, 5, 6, 7, Aug. 21, Oct. 10; (1857) Feb. 6, 9, May 4, 5, 6, 7, 8, 9.

Nixon: (1846) Aug. 10, 11, 12, 13.


Nixon, Professor: (1855) June 12, 13.

Noah, Mrs. W. G.: (1840) Sept. 2, __.


North, Little Victoria: (1855) May 28, 29.


Nosher: (1844) Aug. 12, 13, 14.

Nott: (1843) Feb. 28, March 16, Apr. 6, 18.

Notter, Thomas W.: (1853) June 13; (1854) July 27, 28, 29, 31, Aug. 1, 2, 3; (1855) July 23, 24, 25, 27, 28, 30, 31, Aug. 1, 2, 10, Nov. 26, 27, 30, Dec. 1, 3, 4, 5, 6, 8; (1856) March 28, May 26, 28, 29, 30, June 2, 5, 6; (1857) Feb. 6, March 24, May 4, 5, 6, 7, 8, 9, June 5, 6, 8, 9, 10, 11, 12, 13, Aug. 18, 19, 20, 21, 22, 24, 25, 26, 27, 28, 29; (1858) June 9, 10, 11, 12, 14, 15, 16, 17, 18, 19, 21, 22.

O'Flahetty: (1843) Jan. 18.

Olinza, Madame: (1855) March 27, 28, 29, 30, 31.

Ollier: (1848) Aug. 28.

Ormond, Mrs. H.: (1853) July 29, 30.

Orrin, Professor: (1855) Oct. 29, 30, Nov. 1, 2, 3, 5, 6, 7, 8, 12, 17, 23, 24; (1856) Nov. 25, 26, 29, Dec. 1, 2, 4, 5, 6, 8, 22; (1857) Jan. 5, 8, 10, 12.

Orrin, Master E.: (1855) Nov. 8, 17; (1857) Jan. 8, 10, 12.

Orrin, Master G.: (1855) Nov. 8, 17; (1857) Jan. 8, 10, 12.

Osbaldistone, Francis: (1852) Jan. 30.

Pardey, H. O.: (1846) June 12, 16.

Parker: (1849) Sept. 25.

Parker, Joseph: (1836) March 25.

Parozzi, Signora: (1853) July 8.


Pauncefort, George: (1857) July 27, 31, Aug. 1, 3, 8; (1858) May 26, June 1, 2, 7.

Pauncefort, Mrs. George: (1857) July 27, 31, Aug. 1, 3, 8; (1858) May 26, 31, June 1, 2, 7.

Pelham: (1840) Aug. 19, 20, 21, 22.

Pemberton: (1825) Jan. 3.

Penistan, R.: (1857) Apr. 14, May 5, 6, 7, 8, 9, June 5, 6, 8, 9, 10, 11, 12, 13, Aug. 17, 18, 19, 20, 21, 22, 24, 25, 26, 27, 28, 29, Nov. 4; (1858) Jan. 11, Feb. 16.

Pentland, Joe: (1852) July 1, 2.


Peters, Charles: (1852) Apr. 15, 16, 17, 20, 22, 24, 27, 29, May 1, 7, 13, 15, 17; (1853) Apr. 9, May 2, 5, 6, 13, 18, June 11, 13, 15, 17, Aug. 1, 6, Nov. 15, 19, 21, 22, 23, Dec. 3, 5, 10, 17; (1854) Jan. 5, 30, May 15.


Phillips, Miss: (1849) May 17, June 8, 11, July 9; (1852) Feb. 11, 24, May 11; (1853) Apr. 9, 12, Nov. 12; (1854) July 27, 28, 29, 31, Aug. 1, 2, 3; (1855) May 1, July 23, 24, 25, 26, 27, 28, 30, 31, Aug. 1, 2, 10; (1856) March 25, 28, May 26, 27, 28, 29, 30, June 1, 2, 3, 4, 5, 6, July 9, 11, 12, 15, Oct. 29, Nov. 12; (1857) Jan. 12, Feb. 6, June 4, 5, 6, 8, 9, 10, 11, 12, 13, Aug. 17, 18, 19, 20, 21, 22, 24.
Phillips, Miss: (continued) Aug. 25, 26, 27, 28, 29; (1855) March 16.

Pierce: (1852) July 1, 2.

Pike, Miss: (1857) Aug. 21, 22, 24.

Pine, Miss: (1856) March 28.

Pitt, Charles Dibdin: (1851) May 14, 15, 16, 17, 19, 20, 21, 22, 23, 24, 27, 28.

Plunkett, Harry G.: (1853) Aug. 15.

Ponisi: (1858) June 9, 10, 11, 12, 14, 15, 16, 17, 18, 19, 21, 22.

Pontland: (1840) Aug. 19, 20, 21, 22.

Poppenberg, Madame: (1850) Aug. 26, 27.

Poppenberg, Miss Matilda: (1850) Aug. 26, 27.


Post: (1843) July 17, 18, 19.

Post, S. V. W.: (1851) June 30, July 1, 2, 3.

Potter: (1810) May 7, 14.

Potter, John T.: (1844) Aug. 12, 13, 14; (1849) Aug. 7, 8.


Preston, Mrs.: (1843) July 27.

Proctor, Joseph: (1835) Dec. 19; (1836) Jan. 4, 7, 8, 18, March ___.

Randolph, Mademoiselle: (1851) June 30, July 1, 2, 3.

Ravel Family: (1850) July 13, 15, 16, 17, 18, 19, 20, 23.

Ravel, Jean: (1839) Nov. 18.

Ravel, Louis: (1839) Nov. 18.

Ravel, Victor: (1839) Nov. 18.

Redmond, Patrick: (1858) Feb. 3, Apr. 19, June 18.

Reynolds: (1843) March 16.


Rice, Dan: (1846) Aug. 10, 11, 12, 13.


Richings, Miss Caroline: (1854) Nov. 13, 14, 17, 18, 20, 22, 24; (1855) June 12, 15, 18, 22, Dec. 10, 14, 17, 22.

Richings, Peter: (1854) Nov. 13, 20, 22, 24, 25; (1855) June 12, 15, 18, 22, Dec. 10, 14, 17, 22.

Richardson, Omar: (1858) June 17, 18.


Ritchey, Miss Henrietta: (1852) Feb. 24.

Roberts, J. B.: (1856) Jan. 21, 24, 26, June 16, 18, 20, 21, 30, July 1, 2, 3, 4, 5, Oct. 27, 29, 31, Nov. 1, 3, 7, 8.


Robinson: (1849) May 17.


Rodgers: (1849) May 17, June 11; (1854) Apr. 17.

Rodgers, C. J.: (1853) July 29, 30.

Rodgers, N.: (1855) May 28, 29.

Rogers, Ben G.: (1857) March 30, Apr. 3.


Roy: (1849) May 17.

Runnals, Master: (1840) Aug. 19, 20, 21, 22.

Ryer: (1849) Aug. 7.
Saunders: (1851) May 17.
Savage: (1857) June 4, 6, 8, 9, 10, 11, 12, 13.
Schiegens, Otto: (1850) Aug. 26, 27.
Schroeder: (1844) Oct. 10, 11, 12.
Sefton, Miss Angela: (1858) June 24, 25, 28, 30.
Sefton, John: (1858) June 24, 30.
Senter, Mrs. Annie: (1856) March 3, 7, 8, Sept. 22, 27, 29, Oct. 3, 4, 20, 25, 29; (1858) Feb. 23, March 1, 2, 8, 10, 16.
Seymour, Harry: (1855) March 5, 10, 12, 16, 17.
Shaw: Miss C.: (1824) Dec. 25.
Sherwood, Mademoiselle Caroline: (1851) July 3, 4; (1852) July 1, 2.
Sherwood, Madame Virginia: (1852) July 1, 2.
Sidenburg, Signora Eliza: (1853) July 8.
Silsbee, Joshua: (1843) July 27.
Skerrett, George: (1846) June 1, 2, 3, 5, 8, 9, 10, 11, 12, 13, 15, 16, 17, 19, 20, 22, 23, 24, 25; (1847) May 25, 28, 29, 31, June 1, 2, 3, 4, 5, 14, 15, 16, 17, 18, 19, 28, 29, 30, July 1, 2; (1848) Aug. 28, 29, 30, 31, Sept. 1.

Skerrett, Mrs. George: (1846) June 2, 5, 9, 12, 13, 16, 17, 19, 23, 24, 25; (1847) May 24, 25, 28, 31, June 4, 15, 28, 30, July 1, 2; (1848) Aug. 28.


Smith: (1843) Feb. 28, March 16, 28, Apr. 6.


Smith, Henry: (1852) July 1, 2.

Smith, Horace: (1855) May 28, 29.


Stanton, Frank: (1849) Sept. 25.

St. Clair, Miss: (1847) May 24, 28, June 4, 28, 30, July 2.

St. Clair, N.: (1852) Jan. 9, 11.

St. Clair, Miss Sallie: (1858) May 11, 14.

Steele: (1843) Feb. 16, 28.


Stewart, Mrs.: (1856) March 28.

Stickney, S. P.: (1851) June 30, July 1, 2, 3.

Stone: (1842) July 14, 15, 16; (1843) July 17, 18, 19; (1846) Aug. 24, 25, 26.

Stone, C. L.: (1851) May 17, 23.

Stone, Mrs. C. L.: (1851) May 17.

Stone, Eaton: (1851) June 30, July 1, 2, 3.


Strachan, G.: (1828) Feb. 15.

Strange: (1843) Feb. 28, March 16, Apr. 6, 18.

Strathy: (1850) June 14, 24; (1851) May 13, 14, 15, 16, 17; (1852) Feb. 24.


Sweet: (1833) Oct. 31.

Sweet: (1851) July 3, 4.

Sweet, I.: (1846) Aug. 10, 11, 12, 13; (1847) Sept. 6, 7, 8.

Swiss, Guelphus: (1840) Aug. 19, 20, 21, 22.

Swiss, Robertus: (1840) Aug. 19, 20, 21, 22.

Swiss, Wilheim: (1840) Aug. 19, 20, 21, 22.

Sylvester, Mrs. Julia: (1853) Apr. 9, 12, 29, May 17, 18, June 8, 13, 17, Aug. 6.

Talbot, Miss: (1853) May 30, 31.

Talbot, Charles S.: (1824) Oct. 7, 14; (1825) Jan. 3.


Talbot, J. W.: (1853) Apr. 15.

Therese, Mademoiselle: (1849) Sept. __, 10, 14.

Thomas: (1826) Jan. 5, 13, 19.

Thompson: (1810) May 7, 14.

Thompson: (1826) Jan. 5, 13, 19.
Thompson, Mrs.; (1825) Dec. 22, 26; (1826) Jan. 5, 13, 19.

Thompson, Denman; (1854) July 27, 28, 29, 31, Aug. 1, 2, 3, Dec. 8, 16; (1855) Jan. 4, 5, July 23, 24, 25, 26, 27, 28, 30, 31, Aug. 1, 2, 10, Nov. 26, 27, 28, 30, Dec. 1, 3, 4, 5, 6, 7, 8; (1856) Jan. 25, 29, March 17, 24, 28, 29; (1857) Feb. 5, 6; (1858) Apr. 19.

Thompson, Lysander S.; (1853) July 20, 21, 22, 23, 25, 28, 29, 30.

Thorne, Charles Robert; (1835) Dec. 19, 23; (1836) Jan. 4, 7, 8, 18, March ___.

Thorne, Mrs. Charles Robert; (1835) Dec. 19; (1836) Jan. 4, 7, 18.

Thrift, Sam; (1847) Sept. 6, 7, 8.

Toulmin, Alfred; (1850) Feb. 5.

Toulmin, O. H.; (1850) Feb. 5.


Tubbee, Okah; (1852) Jan. 26.

Turner, N. B.; (1841) Oct. 19; (1842) July 14, 15, 16.

Turner, T. V.; (1841) Oct. 19; (1842) July 14, 15, 16.

Turner, William A.; (1810) Sept. 12.

Turner, Mrs. William A.; (1810) Sept. 12.

Van Amburgh, Isaac; (1847) July 12, 13.

Vance; (1849) Sept. 25.

Vandenhoff, George; (1846) July 10.

Vaughan, John; (1830) June 6.

Vaughan, Miss; (1828) May 30.

Vernon, John; (1851) May 1, 2, 3, 5.

Viennoise Children; (1848) Aug. 28, 29, 30, 31, Sept. 1.

Vincent; (1855) May 28, 29.

Waide; (1851) May 17.

Wallack, Fanny; (1851) May 19, 20, 21, 22, 23, 24.
Wallack, James W. Sr.: (1847) June 14, 15, 18, 19; (1856) July 23, 25, 26.

Wallack, J. W.: (1856) March 31, Apr. 4, 7, 11, 12; (1857) Feb. 11, 14, 16.

Waller: (1858) Feb. 9, 10, 11, 15, 16, 19, 22.

Waller, Mrs.: (1858) Feb. 9, 10, 11, 15, 16, 19, 22.


Walters: (1851) May 17; (1854) Apr. 17; (1855) July 28.

Walters, Miss Susan: (1849) Aug. 7, Sept. _, 10, 25.


Wells: (1843) Feb. 28.

Wells, John Grimaldi: (1851) June 30, July 1, 2, 3.


Western: (1840) Aug. 1, 5, 14.

Wheeler: (1855) May 28, 29.


White, R.: (1858) June 17, 18.

White, W.: (1853) July 29, 30.

Whitehouse Family: (1857) Feb. 18.


Whitlock, Billy: (1850) June 5, 6, 7, 8, 10, 11.

Whitlock, Miss Charlotte: (1850) June 5, 6, 7, 8, 10, 11.


Whittaker, F. W.: (1851) June 30, July 1, 2, 3.

Wilkins: (1826) Jan. 5, 19.
Williams: (1855) Nov. 30, Dec. 1; (1856) March 28, July 22.

Williams, Miss: (1837) Apr. 26.


Willie, Master: (1855) May 28, 29.


Wilson, Robert T.: (1853) Aug. 1; (1855) July 24, 25, 26, 27, 28, 30, 31, Aug. 1, 10; (1856) May 7; (1857) March 15, May 5.


Wren Juvenile Comedians: (1857) June 22, 27.


Zowistowski: (1856) July 18.
APPENDIX B

Play Index
Appendix B

Play Index

**Actress of All Work**: (1839) Oct. 9.

**The Adelphi**: (1828) Feb. 5.

**Adrienne le Couvreur**: (1854) Sept. 11, 13; (1856) Feb. 2, March 5, Sept. 8, 25; (1857) May 11.


**The Adve nues of a Marquis**, see Deschalumeaux.

**Advice to Husbands**: (1856) Oct. 1, 2, Nov. 1.

**The Advocate**: (1853) June 15, 24, Dec. 27; (1856) May 14; (1857) Jan. 23, Sept. 11.

**An Affair of Honour**: (1849) Dec. 22.

**An Alarming Sacrifice**: (1851) Aug. 16, Nov. 8; (1854) Oct. 18, 20.


**All in the Downs**, see Black Eyed Susan.

**All That Glitters Is Not Gold**: (1851) July 31, Aug. 2; (1852) May 8; (1853) June 18; (1856) Jan. 25, May 14, Aug. 7, Sept. 19.

**Alonzo the Brave**: (1836) March __.

**The Alpine Maid**, see Swiss Swains.

**Amateurs and Actors**: (1843) Apr. 6.


**The American Manager**, see X. Y. Z.

**The Anchor of Hope**: (1855) March 5, 13.

**Angeline le lis**: (1852) Apr. 19; (1853) June 18.

**Animal Magnetism**: (1824) Oct. 8; (1843) Apr. 6.


**Anthony and Cleopatra**: (1855) May 8, July 14; (1856) Jan. 9, 12, 22, June 7, July 29; (1857) June 6, Aug. 27.

**Apostate**: (1836) March __.
The Artist's Wife: (1856) Aug. 6; (1858) Feb. 24, March 5.

Asmodeus, the Little Devil: (1853) July 18, Aug. 1; (1854) Jan. 20, Dec. 16; (1856) March 18, 26, July 31.


The Bachelor of Arts: (1855) July 7; (1858) June 7.

A Bachelor's Advertisement, Wanted a Wife: (1856) Dec. 9, 24, 30.

Bachelor's Buttons: (1852) Apr. 20, 30; (1854) Jan. 5, 10, Dec. 9.

Bamboozling: (1858) March 4, 9, Apr. 9, May 28, June 2.

Barber of Seville: (1850) June 12, 27.

The Barrack Room, see La Savonette Imperiale.


The Bath Road: (1846) May 19; (1850) Aug. 14; (1857) July 8, 17, 26.

The Battle of Clontarf, see Brian Boroehe.

La Bayadere: (1839) Aug. __.

Beatrix, see A Hopeless Passion.


The Beggar's Opera: (1856) Aug. 1, 2.

Belle de L'Andaloulsa, see The Maja.

The Belle's Stratagem: (1858) June 29.

Belphegor, the Mountebank: (1855) Apr. 24; (1856) Apr. 17, 19; (1857) Nov. 18, 19.

Ben Bolt: (1855) Feb. 9, 10, 13, 22, March 3; (1856) May 6.

The Benevolent Tar, see The Purse.

Ben the Boatswain: (1855) March 15, 17.

Bertram: (1828) June 6; (1854) Feb. 9.
Betsey Baker: (1851) July 29, 31; (1852) May 12; (1854) Aug. 1, Sept. 15; (1856) Oct. 2, Nov. 8; (1857) Apr. 16; (1858) June 15.

Beulah's Spa, see Two of the B'hoys.

The Birth Day, see The Old English Gentleman.

The Birth Right, see The Elder Brother.

The Biter's Bit, see The Fox and the Wolf.

The Black Barber: (1851) May 10.


A Blighted Being: (1855) March 26, 27, 31, Apr. 24; (1856) Sept. 4.

The Blind Man's Daughter: (1855) June 16.

Blood Demands its Victim, see Will Watch, the Bold Smuggler.

Blue Devils: (1850) Feb. 5.

The Boarding School: (1858) Feb. 6.

Bob Nettles: (1857) March 24, May 6, 8; (1858) March 12.


Book III, Chapter I, see The Novel Expedient.


Born to Good Luck: (1851) June 10, Aug. 19, Nov. 6; (1853) Apr. 29, 30, May 3, June 11, July 13; (1855) Apr. 11; (1856) June 13, Aug. 26; (1857) March 20, May 22, Dec. 11.

The Bottle Imp: (1858) June 14, 15, 16, 17, 19.


Brian O'Lynn: (1853) July 16, Aug. 10; (1856) Feb. 9, 12.


The Bride of Lammermoor: (1853) Nov. 18; (1855) Nov. 24; (1856) Jan. 7.

The Brigand: (1853) July 14.

The Brigand and His Son, see Matteo Falcone.


The Broken Cross, see Theresa.

The Broken Sword: (1825) Dec. 31.

Brutus: (1856) March 14.

Brutus Lachne Caesar: (1856) Nov. 27.

Busy Body: (1856) Aug. 12, 16.

The Buzzards: (1854) July 28; (1855) Dec. 8; (1856) June 4; (1857) June 13, Aug. 19; (1858) June 10.

Camille: (1854) Nov. 3; (1856) Sept. 11, 27; (1857) May 15, Oct. 23, 31; (1858) May 4, 5, 6.

Canadian Virtue: (1846) Sept. 16.

Capers and Coronets: (1846) Oct. 8.


The Captain of the Watch: (1852) Jan. 2.

The Captain's Not Amiss: (1853) May 13.

Carnot, the Wanderer, see The White Scarf.

The Castle of Olival, see The Wandering Boys.

The Castle of St. Aldobrand, see Bertram.

The Castle Spectre: (1828) May 30; (1854) March 4, 7.
Catching an Heiress: (1856) Nov. 10, 11, 15, 22.

Catharine and Petruchio: (1826) Oct. 21; (1828) June 12; (1839) Aug. 19; (1846) June 3, 9; (1847) June 15; (1850) Aug. 20; (1851) May 24; (1853) Apr. 15, 20, June 15; (1856) May 2, 23, Aug. 8; (1857) Feb. 3, Aug. 5; (1858) June 5.

Catharine Hayes: (1852) May 17.

Caught in His Own Trap: (1853) Jan. 14; (1856) July 9, 11, Nov. 11.

Cause of the Crisis, see Living Too Fast.

Cavaliers and Roundheads: (1858) Apr. 24.

Cesario and Giana: (1854) Feb. 27, 28, March 4, 31; (1856) Jan. 9.

Chaos is Come Again: (1853) Apr. 25, May 5, July 12, Dec. 7; (1856) July 15, 18.

Charles the Second: (1843) Jan. 18, 30; Jan. 18, 30; (1846) May 29; (1849) May 18; (1853) Aug. 3; (1854) Oct. 25; (1856) March 17; (1858) May 1.

Charles XII, King of Sweden: (1851) March 4; (1852) May 3; (1853) Feb. 8, Aug. 9; (1854) Dec. 8; (1857) May 2, Aug. 13.

Charlotte Corday: (1857) July 23.

The Chateau D'If, see Midnight Watch.

Chesterfield Thinskin: (1854) Feb. 17, 22.


Children in the Wood: (1828) May 15; (1836) March __.

Children in the Woods: (1856) Jan. 5, 6.

Cinderella: (1857) Jan. 12, 13, 14, 15, 16.

The City Auctioneer, But Which of 'Em: (1856) Feb. 1, 14, March 5.

Civilization: (1856) July 11, 15.

Clara, the Christian Heroine: (1854) Nov. 2.

Clari, the Maid of Milan: (1855) June 22, Dec. 11; (1858) Jan. 8.

The Clockmaker's Hat: (1857) Nov. 27, 28, Dec. 1, 5; (1858) Jan. 22, Feb. 11.
The Cobbler's Daughter: (1828) June 12.

The College Boy: (1852) Apr. 13, 16.

The Comfortable Service: (1856) May 17, 20, June 12.

A Conjugal Lover: (1858) Apr. 30.

The Conjurer's Wife, see Legerdemain.

The Conscript's Bride, see Val D'Andorre.

The Conspiracy, see Richelieu.

Cool As a Cucumber: (1855) Nov. 20; (1858) Apr. 12.

Coriolanus: (1857) Nov. 20, 23.

The Cork Leg, see Lady of Munster.


The Council of Constance, see The Jewess.

The Countess and the Serf, see Love.

The Count of Quadlibet, see Rumfustian Inamorato.

Court Favor: (1854) Nov. 17; (1855) June 22, Dec. 15.

Cousin Cherry: (1850) Aug. 8, 15, 23; (1852) Apr. 21, 28; (1857) Apr. 16, 20.

Cousin Joe, see The Rough Diamond.

The Christenstide: (1855) Apr. 28.


Cricket on the Hearth: (1856) Feb. 16. Crossing the Frontier, see Flying Colors.

Crossing the Line: (1839) Aug. 13; (1855) Apr. 17, 20; (1856) Sept. 8; (1857) Feb. 8, 20, June 27.

The Cross of Gold: (1856) Aug. 20.

Crowded Houses, see Crossing the Line.
The Cure and the Minister, see Secret Service.

A Cure For Dumbness, see The Irish Doctor.

A Cure For the Heartache: (1853) June 9, 30, July 20; (1858) June 22.


The Dancing Barber: (1856) Aug. 15.

The Daughter of the Regiment: (1854) Nov. 13, 16.

The Daughter of the Stars: (1853) Apr. 9; (1856) Jan. 19.

David Copperfield, the Younger: (1853) Nov. 23, 24, 25.


A Day at an Inn: (1856) Nov. 20.

A Day in Paris: (1846) Aug. 28; (1850) Aug. 28; (1851) June 10, Nov. 5; (1856) Oct. 1, 20.

A Day in Toronto, see The Yankee Duellist.

The Dead Shot: (1846) June 16; (1849) July 6; (1850) Apr. 30; (1852) Dec. 20; (1853) June 28; (1854) Oct. 20, Dec. 4; (1856) Feb. 15, Aug. 13; (1857) May 7.

The Death of Roderick Dhu, see The Lady of the Lake.

The Death of Rolla, see Pizarro.

Debutante: (1858) June 30.

The Deformed Bell Ringer of Notre Dame, see Esmeralda.

Delicate Ground: (1851) May 13, July 28; (1852) May 17; (1855) July 14; (1856) May 31; (1858) Apr. 29.

Denouncer: (1849) May 9.

Deschalumeaux: (1855) Nov. 8; (1856) Nov. 28, Dec. 10, 11, 15; (1857) Feb. 17, 20, 24, June 29.

The Devil's Bridge: (1826) Jan. 5, 19.

Dick Turpin and Tom King: (1858) May 3.
Did You Ever Send Your Wife to the Falls?:  (1846) Dec. 18; (1851) June 14.

Dobson and Company:  (1846) June 23.

The Doctor Caught in His Own Trap, see Quack Medicine.

Doctor Dilworth:  (1851) May 19.

Does Your Mother Know You Are Out?:  (1855) Apr. 14, 25.

Dombey and Sons:  (1854) Sept. 6.

Domestic Economy:  (1855) June 29.

Dominique the Deserter:  (1852) Jan. 28, Feb. 18; (1854) July 31, Aug. 2; (1855) June 29, Dec. 4, 8; (1856) May 27; (1857) June 6, Aug. 21; (1858) June 12, 18.


Done on Both Sides:  (1851) Nov. 5.

Don Juan:  (1855) March 6, 7, 10, 14, Oct. 2.

Dorothy's Fortune, see St. Cupid.

The Double Bedded Room:  (1855) Feb. 26; (1857) July 13, 17.

Douglas:  (1810) Sept. 12, Nov. 13; (1824) Sept. 2; (1839) Oct. 9; (1846) May 8; (1849) June 11; (1851) Jan. 9, 21; (1853) Nov. 11; (1854) Feb. 18, 23, Dec. 16; (1857) Sept. 17.

The Dream at Sea:  (1857) Dec. 7.

Dred:  (1856) Oct. 13, 14, 15, 16, 17, 18; (1857) Feb. 4; (1858) March 10.

The Drunkard:  (1854) Feb. 25.

The Drunkard's Doom, see Ambrose Gwinette.

The Duchess of Malfi:  (1858) Feb. 12, 13, 15, 20.

A Duel in the Dark:  (1857) May 11.

The Dumb Boy of Manchester, see The Factory Assassin.

The Dumb Girl of Genoa, see The Maid of Genoa.

The Dunstable Actor:  (1852) Dec. 3.
The Dying Moor: (1841) Oct. 19.

The Elder Brother: (1847) July 2; (1856) Apr. 30.

The Elixir of Love: (1849) June 23; (1850) June 14, 27.

The Elixir Vitae, see The Mummy.

The Emerald Isle: (1857) Dec. 23.


The Enraged Politician, see Turn Out.


The Escape From Loch Leven, see Mary, Queen of Scots.

Esmeralda: (1854) Jan. 3, 4, 10; (1855) March 5, 6; (1858) May 14.

The Eton Boy: (1856) Aug. 5, 14.

Esstache: (1855) March 16.

Evadne: (1853) July 2; (1856) Feb. 15.

Eva of Alsace, see Old Regimentals.


Extremes: (1854) Nov. 20, 21, 22, 23; (1855) June 18, Dec. 17.

The Factory Assassin: (1858) June 24, 26.


The Fairy of the Lakes, see Kate Kearney.

The Fairy Star: (1858) May 11, 14.

The Faithful Irishman, see The Honest Thieves.

The Fallen Saved, see The Drunkard.


The Fate of a Coquette, see Camille.

The Fate of the Lily of St. Leonard, see The Whistler.

Father Outwitted: (1819) July 9.

A Father's Grave, see The Wife.

Fazio: (1853) July 5, Dec. 2; (1856) Feb. 12; (1857) June 29, Dec. 2; (1858) Jan. 2.

The Female Admiral Crighton, see Mademoiselle Angela.

La Fete Dansante: (1855) Oct. 2.

Fiddle, Faddle, and Foozle: (1853) Apr. 9, July 6, 13, Dec. 2.

Fifi Hi! Hi!: (1851) May 10.

Fire and Water: (1826) Oct. 2.


The First Night: (1852) Apr. 12, 13, 28; (1853) Nov. 9; (1854) Sept. 21; (1856) March 24, Apr. 14, Nov. 29; (1857) Nov. 9.

555 King Street: (1857) Dec. 19.


Flowers of the Forest: (1857) Aug. 3, 6, 8.

The Flowers of the Night: (1858) June 7.

Flying Colors: (1857) July 27; (1858) June 4.

The Flying Dutchman: (1857) June 1, 2, 6, July 7, Sept. 19.

The Follies of a Night: (1851) May 5; (1854) Sept. 22; (1856) Aug. 14; (1858) Apr. 27.

The Foreign Prince: (1855) March 21, 24.


The Forty Thieves: (1836) March 2, 2; (1842) July 25.

Forty Winks: (1857) Apr. 4.

Founded on Facts: (1855) Apr. 11, 16.

Four Aerial Balloons: (1855) Sept. 29.

The Four Sisters: (1846) June 2, 5, 25; (1850) Aug. 7; (1853) May 9; (1858) May 10.

Fox and Wolf: (1858) June 1.

Fra Diavolo: (1849) June 26; (1850) Sept. 18.

Frank Fox Phipps: (1843) Apr. 18.

Frankenstein: (1855) March 12.

Frederick the Great, King of Prussia: (1858) May 3, June 17, 19.

The French Refugee: (1856) Nov. 17, 18.

The French Spy: (1856) June 25, 26, 27, 28; (1858) May 12, 13.

The Frolic of the Polichinello Vampire, see Venetian Carnival.

La Frontiere de Savoie: (1855) Feb. 5.

The Gambler's Fate: (1844) June 14.

The Gamester: (1828) Apr. 12; (1856) Sept. 12.

A Game of Love: (1857) Feb. 5, 7, March 27.

Le Gamin de Paris, see The Young Scamp.

Gastronomy vs. Grammar, see Doctor Dilworth.

The Gentleman in Black, see Dominique the Deserter.

George Barnwell, see The London Merchant.

A Ghost in Spite of Himself, see The Spectre Bridegroom.

Gilderoy, the Bonnie Boy: (1856) Aug. 18, 19, Oct. 23; (1858) March 19.

Giralda: (1852) May 1, 3, 4; (1853) Aug. 4, 12.
Giraldi Duvenal, the Ruffian Boy: (1855) Nov. 1.


A Golden Chain and a Wooden Leg, see The Fortunes of War.


The Good For Nothing: (1852) Apr. 14, 15, 19, 22, May 5, 14; (1853) Apr. 1, 2, May 16, June 10, Sept. 8; (1854) Jan. 11, 25, March 6, 31, Oct. 27, Nov. 30; (1856) March 31, Apr. 5, June 21, July 26, Oct. 4; (1857) March 12; (1858) Jan. 18, March 20, Apr. 21.

The Governor's Wife: (1856) Jan. 5, 8.

Grandfather Whitehead: (1855) Aug. 1, Dec. 3; (1858) March 12, June 10.

The Great Money Panic of 1857, see The Poor of Toronto.

Green Bushes: (1854) Sept. 9, 12, 18, Dec. 19; (1857) July 29, Aug. 1; (1858) May 31, June 2.


Gretna Green: (1854) Nov. 15.

Grimshaw, Bagshaw, and Bradshaw: (1853) Dec. 8, 12; (1854) Jan. 28.

Grist to the Mill: (1846) June 13; (1847) May 25; (1850) Aug. 6, 9.

The Gude Man o' Ballangeigh, see Crammond Brig.

The Gun Maker of Moscow: (1857) Apr. 27, 28.


The Gypsey Girl, see Zarah.

The Gypsey Girl of Madrid, see Maritana.


Handy Andy: (1858) Apr. 26, 29.

The Happiest Day of My Life: (1855) Dec. 10; (1856) Jan. 4.

The Happy Father, see Mr. and Mrs. Peter White.
The Happy Man: (1851) Jan. 9, March 4, June 16; (1853) July 4, 7, Aug. 2, 12, Nov. 17; (1854) Nov. 2, 14; (1856) June 14, 17, Oct. 1; (1857) Feb. 28, May 25, Nov. 11; (1858) May 1, 18.

Harlequin and O'Donoghue: (1857) Dec. 26, 28, 29, 30, 31; (1858) Jan. 1, 2, 4, 5, 6, 7, 8, 9.

Harlequin and Blue Beard: (1857) Apr. 13, 15, 16, 17, 18, 20, 21, 22, 28.

Harolde: (1856) Feb. 20, 21.

Harvest Home: (1856) Oct. 25.

The Haunted Inn: (1855) Feb. 23, 27.

The Heir at Law: (1828) Apr. 17, 24, May 8; (1846) Feb. 12, Apr. 13, June 23; (1853) July 28, 30; (1855) Nov. 28; (1856) May 29, June 5, Nov. 19, 22; (1857) March 31, June 11.

The Heir of Milford Castle, see The Adopted Child.

Henry V: (1853) Apr. 15.

Henry VIII: (1857) Feb. 3.

Hercules: The King of Clubs: (1855) March 9, 12.

Herne the Hunter: (1856) Sept. 1, 2, 3, 4, 5, 6.

He's Not a Miss: (1858) June 24, 29.

High Life Below the Stairs: (1828) June 16; (1846) Jan. 12, May 29; (1856) Apr. 30; (1857) March 27.

Highway Robbery, see The Two Bonnycastles.

His Last Legs: (1846) Sept. 16, Oct. 8; (1849) Jan. 16, Dec. 22; (1851) June 9, Aug. 16; (1853) Apr. 1, 27; (1856) June 11, Aug. 26; (1857) Apr. 1, May 25, Dec. 9, 11, 24; (1858) May 19.

A Hole in the Wall, see The Secret.

Home: (1857) Apr. 3.

Honest Thieves: (1855) Jan. 15, Apr. 20.


The House Dog: (1856) Apr. 26, May 1, 10, 19.


How to Rule a Husband, see The School of Reform.

How Visitors to the Great Exhibition Were Accommodated, see The World's Fair.


The Hungarian Post Boy, see The Poor Soldier.

The Hunter of the Alps: (1826) Oct. 26; (1854) Jan. 6, 12.


Hurrah For the Home Manufacturer: (1852) Feb. 24.

A Husband For an Hour: (1854) Apr. 24.

The Hut of the Red Mountains, see The Gambler's Fate.

Hypocondriac: (1857) May 2, July 1, 23, Sept. 4, 14, Nov. 21; (1858) Feb. 11, 23.


The Idiot Witness: (1836) March ___; (1849) May 10; (1853) Aug. 8; (1857) May 9.

I'll Sleep on It, see Victorine.

The Illustrious Stranger: (1847) Apr. 5.

The Immortal Toodles, see Toodles.

The Indian Hunter: (1841) Oct. 19.


The Inheritance, see Werner.
The Innkeeper's Bride: (1846) Oct. 22.

The Intriguing Valet, see Father Outwitted.


The Invisible Husband, see Giralda.

Ion: (1850) Aug. 17; (1854) March 9, 11, Apr. 14; (1857) Sept. 4, 10.


Ireland 100 Years Ago, see Green Bushes.

The Irish Ambassador: (1847) June 4; (1856) June 9, 13, Aug. 22; (1857) May 21, 26; (1858) Apr. 26, May 17.


The Irish Attorney: (1847) June 1; (1856) June 12, Aug. 25; (1858) May 19.

The Irish Brigade, see King O'Neill.


The Irish Doctor: (1857) Apr. 21, 29.

The Irish Dragon: (1853) Aug. 15.

The Irish Emigrant: (1857) Dec. 8, 16; (1858) Apr. 27.

The Irish Engagement: (1851) Jan. 24.

The Irish Genius: (1856) Aug. 25, 28; (1857) May 29; (1858) May 21.

Irish Honor: (1857) Dec. 11, 17.

The Irish Lion: (1843) Jan. 18; (1846) Apr. 17, 22, June 22; (1847) June 4; (1849) June 6; (1851) May 30, June 14, Nov. 5; (1855) July _; (1858) Apr. 28.


Irishman's Fortune, see Born to Good Luck.

Irish Mesmerism, see His Last Legs.

Irish Post: (1847) Jan. 22.
The Irish Secretary: (1857) Dec. 21.


The Irish Widow: (1852) May 15; (1853) Sept. 8, 17; (1857) March 28.

The Iron Chest: (1847) May 29; (1851) May 15; (1853) Nov. 12, Dec. 29; (1856) June 16.

The Iron Mask: (1856) Apr. 7, 8, 10; (1857) Feb. 12.

Isabelle: (1855) Apr. 21; (1857) Nov. 14.

The Italian Wife, see Fazio.

The Ivy Cottage, see Rosalind.

Jackets of Blue: (1858) Feb. 3, 5, 18, 26.

Jack Robinson and His Monkey: (1855) March 16, 17.


Jack's the Lad: (1855) March 10, 14.

The Jacobite: (1851) Aug. 22; (1853) Nov. 15; (1854) Sept. 6, Oct. 21; (1857) Feb. 24.


Jealousy Reproved: (1858) Apr. 13, 23.

Jemmy Twitcher in France: (1858) June 28, 30.


Jessie Brown: (1858) March 24, 25, 26, 27, 29, 30, 31, Apr. 5, 6, 7, 8, 9, 10, 16, May 11, June 17, 18.

The Jewess: (1856) Nov. 6, 7, 21; (1857) March 6.

Jim Crow in London: (1855) March 20, 23.


The Jolly Cobbler: (1851) June 16, Aug. 20.

Julius Caesar: (1836) Jan. 18; (1846) May 9; (1856) Feb. 18, March 12.

Jumbo: (1855) March 19, 20, 22.

Kate Kearney: (1852) Apr. 24, 26, 27, 28, 29; (1853) Apr. 29, Nov. 12, 14, 15, 16, 22, Dec. 26; (1854) Jan. 5, 21, Feb. 20, March 29, Oct. 30; (1856) May 3, July 10, July 12, Aug. 6, 13, Dec. 8, 13; (1857) March 7, Nov. 7; (1858) Feb. 6.

Kidd's Boarding House: (1852) May 1.


Kill or Cure: (1853) Apr. 28, May 5.

Kindred Souls, see Home.

King Charming: (1856) July 28, 29, 30, 31, Aug. 2.

King Henry IV: (1857) Jan. 9, 10, 20, 28, Apr. 30, Aug. 10, Nov. 12; (1858) June 23.

King John: (1856) July 2.

King Lear: (1853) June 29; (1855) Jan. 30, 31, Feb. 1; (1856) Sept. 20, Oct. 27; (1857) Jan. 29.

King of the Cannibal Islands: (1857) Dec. 16, 17.

King of the Commons: (1855) Feb. 19; (1856) Apr. 2, 3.

King O'Neil: (1846) Dec. 18, 30; (1858) May 21, 22.

The King's Gardiner: (1849) Jan. 18; (1855) March 2; (1857) May 2, 6, 20, Sept. 9, 16; (1858) March 5, May 6.


The Ladies' Privilege, see Leap Year.
A Lady and a Gentleman in a Peculiarly Perplexing Predicament: (1855) March 3, Apr. 30.


Lady of Munster: (1851) July 29.

The Lady of the Lakes: (1855) June 16, 19.

The Lancers: (1857) Jan. 9, 10, 21, 26, Feb. 16, March 10, 28.


The Last Cause, see The Advocate.

Laughing Hyena: (1851) July 26, 28; (1853) Apr. 21; (1855) March 12; (1857) Nov. 23, 26.

Lavater the Physiognomist: (1852) Apr. 15, May 4; (1853) Apr. 13, 18; (1854) March 3, Sept. 21; (1856) Aug. 5; (1857) March 5, 28, July 9, 16; (1858) March 27, Apr. 19.

The Lawyer in the Sack, see No Song, No Supper.

Leap Year: (1856) Jan. 28, March 1; (1857) March 20.

Legerdemain: (1855) June 27.


Lex Taglionis, see Retribution.

The Libertine Destroyed, see Don Juan.

Life at a Corn Husking: (1851) May 8.

Life in London, see Tom and Jerry.


The Little Colonel, see The Invincibles.

The Little Glass Slipper, see Cinderella.
The Little Green Grocer's Shop At the Corner of the Street, see Betsey Baker.

The Little Toodlekins: (1857) July 29, 30.


Little Alexander the Great: (1856) March 10, 11.

The Living Statue: (1855) Apr. 11, 12, 13, 14, 17.


Lola Montez: (1849) Oct. 5; (1850) Aug. 5, 7.

Lola Montez in Bavaria: (1857) July 21, 22.


The Lost Child, see The Rose of Caroline.

Lost Son, see Luke the Labourer.


Louise Miller: (1855) Dec. 20, 22.

Love: (1853) Dec. 7; (1856) March 3; (1858) Feb. 18.

Love A-La-Mode: (1810) Nov. 13; (1846) Feb. 23; (1850) Jan. 15; (1851) June 7; (1853) Apr. 6, July 14, (1854) Jan. 11.

Love and Caste: (1858) March 1, 2, 6.

Love and Charity: (1850) Aug. 17, 19, 29; (1855) Aug. 10; (1858) Apr. 28.

Love and Madness, see The Mountaineers.

Love and Pride, see The Lady of Lyons.

Love Chase: (1846) June 24; (1850) Aug. 5, 8, 10, 28; (1855) Aug. 2, Nov. 27; (1856) Dec. 20; (1857) Jan. 8, Feb. 27.


Love Laughs at Locksmiths: (1847) Feb. 15.


The Love of a Prince: (1858) Feb. 8.

Love's Countersign: (1856) Jan. 1, 15.


Love's Sacrifice: (1849) Feb. 13; (1853) May 27; (1856) Feb. 8, June 23; (1858) Jan. 6, June 3.

Lucia di Lammermoor: (1850) June 11.


Lucretia Borgia: (1856) March 7, 8, Apr. 21; (1857) June 30, July 2, Oct. 24; (1858) Jan. 4, 16, May 15.


Macbeth: (1828) June 9; (1851) May 22; (1853) Dec. 16, 31; (1854) Feb. 10, Apr. 3; (1855) March 31; (1856) May 11, 20; June 30, Sept. 16, Nov. 4; (1857) Jan. 21, Sept. 15; (1858) Feb. 9, 11.


The Mad Actor: (1853) Aug. 15.

Mademoiselle Angela: (1858) June 25, 28.

The Magic Trumpet: (1855) Apr. 30, May 1, 3, 7.

Magnolia, the Child of the Flower: (1855) Dec. 13, 15.


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The Maid With the Milking Pail: (1854) Sept. 1, 5, Oct. 21; (1855) Aug. 2; (1856) Nov. 10, Dec. 20; (1857) Jan. 13, Aug. 11; (1858) Feb. 5.

The Maja: (1855) Sept. 26, Oct. 22.

Make Your Wills: (1855) Dec. 11, 20.

The Man About Town: (1852) Nov. 19, Dec. 3; (1853) July 16; (1856) Apr. 29, May 8.

The Manager in Distress: (1847) June 28.

The Manager's Daughter: (1839) Oct. 4, 11.


La Mansarde des Artistes: (1851) Jan. 24.

The Man Without a Head: (1850) May 1.

The Marble Heart: (1856) Apr. 23, 25; (1858) Feb. 26, 27.

Margot, the Poultry Dealer: (1857) July 24.

Maritana: (1855) June 20.

The Marquis and the Opera Dancer: (1851) May 27.

The Marquise de Richville: (1853) May 14.

Marriage of the Queen: (1854) Dec. 22, 28.

Married and Unsettled: (1853) Apr. 22, 23, July 9.


Married Life: (1846) June 5; (1854) Jan. 16, 17.

The Married Rake: (1846) May 8, 9, June 3; (1847) June 4; (1850) Aug. 6; (1851) June 18; (1853) May 12; (1854) Dec. 20; (1856) Sept. 24, Oct. 22.


Married Yesterday: (1828) May 5.

Martin Chuzzleworth: (1855) June 28.
Mary Tudor: (1856) Oct. 23.

Mary, Queen of Scots: (1855) Jan. 18, 19, 20, Feb. 22, Apr. 24, Nov. 17; (1856) Oct. 6, Dec. 2; (1857) March 21, Aug. 15; (1858) March 20.

Masks and Faces: (1854) Dec. 22, 28; (1855) May 4; (1856) Apr. 16.

A Match in the Dark: (1854) Sept. 20, Dec. 23.

Matrimony: (1847) July 2; (1850) May 1.


The May Queen: (1855) May 1.

Medea: (1858) May 7, 8.


The Merchant of Venice: (1839) Oct. 7; (1846) June 22; (1847) June 14; (1849) Oct. 12; (1850) June 15; (1851) May 2; (1853) Nov. 15, Dec. 14; (1854) March 3, 9; (1856) Jan. 28, Apr. 5, July 25, Nov. 5; (1857) Sept. 9.

The Merry Shoemaker: (1842) Sept. ___.

The Merry Wives of Windsor: (1856) Apr. 28; (1857) Feb. 9, March 3.


Midas: (1856) March 27, 28.

Midi a Quatorze Heures: (1851) May 30.

Midnight Watch: (1855) Feb. 23.


The Miller and His Men: (1825) Dec. 2; (1837) Aug. 12; (1843) Feb. 16, 23; (1854) Dec. 4, 5, 6, 7, 9, 18; (1855) Feb. 12; (1857) March 21.


Miller's Frolic: (1826) Aug. 12.


The Miser of Bagdad: (1855) July 12, 13.

Miss in Her Teens: (1828) Apr. 24, May 8, June 6.

Model of a Wife: (1857) May 7.

The Momentous Question: (1850) Apr. 19; (1854) Sept. 15, 20; (1857) Feb. 23.


Monsieur Jacques: (1852) Apr. 21; (1853) Apr. 21, May 4; (1854) Sept. 22; (1855) Jan. 3; (1858) Jan. 1, March 10.


Monsieur Tonson: (1846) Feb. 3, Apr. 30; (1850) Jan. 28; (1853) July 18, 19, Aug. 2; (1855) Feb. 7, 9; (1856) Nov. 10, 12; (1858) Jan. 22, March 6.

More Blunders Than One: (1855) Feb. 6, 12.

A Morning Call: (1853) May 4, 7, 21, June 14, 25, 30, Sept. 8, (1854) Jan. 4, 24, July 28, Oct. 28; (1855) March 1; (1856) March 7, Apr. 18, June 19, July 14; (1857) Feb. 12, March 11, Apr. 13, July 28; (1858) March 19, Apr. 16.

Mose in California: (1857) May 8, 9, 19.


The Mountaineers: (1825) Dec. 22; (1828) May 15.

Mr. and Mrs. Peter White: (1853) June 9, 13; (1855) March 1, 3, 28, Apr. 20; (1856) Sept. 15; (1858) May 25, 27.

Mrs. Cawdle's Curtain Lectures: (1847) June 28.

Mrs. White: (1851) June 7.

Much Ado About Nothing: (1847) June 18; (1853) Sept. 16; (1854) Feb. 15; (1855) Nov. 22; (1856) Feb. 28, July 23, 24, Aug. 4; (1857) March 12, Aug. 4, Nov. 9.

Muleteer of Toledo: (1855) Dec. 22.

The Mummy: (1843) March 16; (1852) May 15; (1853) June 22.


My Aunt: (1847) June 14.

My Fellow Clerk: (1856) Aug. 7, 12.

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My Friend the Major: (1855) Nov. 24.


My Grandfather's Will: (1846) June 15.

My Little Adopted: (1857) July 16.

My Neighbour's Wife: (1849) May 18; (1857) Feb. 23, 24, 27, March 11.


My Son, Diana: (1858) June 8, 10.

My Valet and I: (1858) Feb. 1, 4, 9, 19.

My Wife's Dentist: (1858) Feb. 5, 6, 10, 13, March 2, Apr. 10.


My Young Wife and My Old Umbrella: (1854) Aug. 3; (1855) July 27, Nov. 28; (1856) May 27; (1857) Aug. 29; (1858) June 21.

Naomi: (1855) June 21.

Napoleon: (1849) June 8, 11.

Napoleon's Old Guard: (1851) July 26, Aug. 2; (1852) Apr. 17; (1853) May 21; (1854) Jan. 3, March 13, Sept. 5; (1855) Jan. 2, Apr. 25, Nov. 3, 8; (1856) Feb. 11, Apr. 29, Nov. 18; (1857) Apr. 3, June 1, Sept. 8, Nov. 30; (1858) Apr. 16.

Native Talent: (1854) Sept. 25, Oct. 18, 19, 23, Nov. 30; (1855) Nov. 3, 5, 12; (1857) July 7.


Naval Engagements: (1852) Feb. 11, Apr. 16, 21, May 7; (1853) Apr. 5; (1854) Oct. 27, Dec. 1; (1855) May 24; (1856) Feb. 16, Aug. 21, Nov. 20; (1857) March 18, June 3, Nov. 13; (1858) Feb. 8.


The New Footman: (1850) Apr. 25; (1855) Apr. 21, 26, June 12.
A New Way to Pay Old Debts: (1851) May 1; (1853) May 23; (1855) Jan. 27; (1856) Jan. 21, June 18.


A Night With Euston: (1854) March 29; (1856) Sept. 6, 9, 16.

No: (1836) May 4; (1854) Feb. 14, March 4.


Norma: (1850) June 27; (1853) July 8.


Novel Expedient: (1857) Apr. 21, 29, June 2, July 7.

An Object of Interest: (1849) Oct. 5; (1850) Aug. 12, 14; (1852) May 10; (1853) Apr. 13, 18, 21, June 16, Dec. 15; (1856) March 14, Nov. 25; (1857) Feb. 14, March 17, Apr. 4; (1858) Feb. 17, Apr. 19.

The Obstinate Family: (1857) Nov. 17, 19.


Oh Hush: (1850) May 11; (1851) May 9.

Old and Young: (1839) Oct. 7; (1851) Aug. 18.

The Old English Gentleman: (1853) May 24, 26; (1854) Jan. 30; (1857) Jan. 19, Feb. 28.

Old Heads and Young Hearts: (1855) June 12, 14, Dec. 12.

Old Honesty: (1852) May 19; (1853) Apr. 16, July 15; (1857) July 10.

The Old Plantation: (1858) March 8, 11.

Old Regimentals: (1855) Jan. 3, 11.

The Omnibus: (1843) Feb. 16; (1851) Oct. 13, Nov. 4, 8; (1852) May 7; (1853) Apr. 8, 12, May 17, Nov. 19, Dec. 5; (1856) Apr. 3; (1858) March 20, Apr. 6.


Othello, the Jealous Nigger: (1855) March 23, 24.

Our Clerks: (1856) Jan. 14, 16.

Our Country Cousin: (1857) March 30, Apr. 2.

Our Mary Anne: (1846) June 19; (1856) Jan. 16, 23.

Out For a Holiday: (1857) July 16.

A Pair of Pigeons: (1858) May 1, 4, 19.

The Pass Word: (1854) Nov. 18, 24.

The Patlander in China: (1851) Aug. 18.

Pat's Vagaries: (1855) June 28.


The Peacock and the Crow: (1855) March 22.

A Peculiar Position: (1855) Jan. 12, 15.


The People's Lawyer: (1857) Apr. 4.

Perfection: (1839) Aug. 23; (1846) June 15; (1850) Aug. 16; (1851) May 9; (1856) Apr. 21, 24, July 17; (1857) Apr. 13; (1858) Jan. 28.

A Pet of the Public: (1856) March 27, 29.


The Phantom: (1857) Nov. 5, 6, 7, 10, Dec. 28; (1858) Apr. 7.

A Phenomenon in a Smock Frock: (1853) May 2, 4, 6, 19, 24, 28, 31, July 29, Nov. 10, 30; (1854) Feb. 27.

Philip of France and Marie de Meranie: (1850) May 8; (1858) Feb. 19, 22.
Pilgrims of the Rhine: (1839) Aug. 23.

Pizarro: (1824) Oct. 14; (1846) Aug. 28; (1854) Sept. 2; (1856) July 3; (1858) March 8.

The Pleasant Neighbour: (1840) Aug. 10; (1856) Feb. 29, March 15, Apr. 1, May 2, 31, June 16, Nov. 4; (1857) July 6.


La Polka: (1846) June 9.


The Poor Gentleman: (1828) June 16; (1846) Apr. 17; (1855) Feb. 20, 24, Nov. 26; (1856) May 26, June 2; (1857) Apr. 2, June 5, Aug. 15; (1858) March 17, June 21.

The Poor of Toronto: (1858) Jan. 20, 21, 27.

Poor Pillicoddy: (1851) May 12, June 13, Nov. 6; (1854) July 29, 31; (1857) June 8, 11, Aug. 20; (1858) March 22, 29, June 11, 17.

The Poor Soldier: (1839) Aug. 22; (1851) May 21.

The Postillon of Longjumeau: (1849) June 22; (1850) Sept. 12.

Post of Honor: (1857) July 18.

P. P.: (1846) Feb. 12; (1854) March 2, 7; (1856) Apr. 2, 17, Nov. 13, 18.

The Practical Man: (1857) Aug. 8; (1858) May 31.


Prima Donna: (1854) Nov. 15, 24; (1855) June 19, Sept. 29.


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The Queen and the Knave: (1858) Apr. 15, 17.

The Queen of Aragon: (1858) March 31, Apr. 6.

The Queen of the Abruzzi: (1853) May 14; (1854) Sept. 13, 15.


The Rake's Progress: (1855) Nov. 6, 17.

Raising the Wind: (1837) Apr. 26; (1847) June 1; (1849) Apr. 9, July 6; (1853) Dec. 10, 14; (1854) Feb. 1; (1856) Dec. 12.

The Reign of Terror: (1855) July 14.


The Rent Day: (1846) Apr. 22, May 15; (1849) Apr. 9; (1853) Aug. 11.

Retribution: (1857) March 15.


The Revolt: (1855) July 25, 26, Aug. 1, Dec. 3; (1858) June 11.


Ring Doves: (1854) Dec. 6; (1855) Jan. 4, Feb. 27.


The Rival Pages: (1856) July 21; (1858) May 25, June 3.

The Rivals: (1824) Oct. 21; (1836) May 4, 20; (1846) June 16; (1852) Feb. 24; (1855) Apr. 26, Nov. 12, 15; (1857) Apr. 6, Aug. 28.

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The Robbers: (1855) Aug. 28; (1856) Jan. 8, July 11, Nov. 5.

The Robber's Bride: (1836) March __; (1850) Apr. 29; (1852) Nov. 19.
Robert Macaire: (1852) Apr. 22, May 10; (1853) Apr. 18, 20, Aug. 2, Nov. 21; (1854) July 29; (1855) July 28; (1858) June 22.

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Roland For an Oliver: (1854) Nov. 17; (1855) June 21.


Romeo and Juliet: (1849) Aug. 8; (1850) Aug. 27; (1851) May 21; (1853) July 9, Nov. 17; (1854) Jan. 26, Feb. 6, 14, Dec. 15; (1855) Nov. 20; (1856) Feb. 1, Sept. 9; (1857) May 13, July 1, Nov. 11, Dec. 1; (1858) Jan. 12.

The Romp: (1825) Jan. 3.

Rosalind: (1855) Dec. 21.

The Rose of Caroline: (1850) May 10, 14, 15, 16, (1851) May 7, 8.


The Rough Diamond: (1851) Aug. 20, Nov. 7; (1852) Apr. 19; (1853) March 28, Apr. 22, Nov. 11; (1854) Feb. 21, March 21, Oct. 21; (1855) May 24; (1856) Feb. 2, May 7, June 18; (1857) Jan. 12; (1858) March 11, Apr. 9.

Rumfustian Inamorato: (1843) March 28.

The Sailor of France: (1855) Apr. 16, 17.

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St. George and the Dragon: (1858) June 28.

St. Mary's Eve: (1858) Apr. 5, 12, 14, 17.


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Saucy Kate: (1853) July 11; (1854) Oct. 28.

La Savonette Imperiale: (1852) May 13; (1854) Jan. 16, Feb. 4, Dec. 8; (1856) July 19, Sept. 30; (1857) Apr. 18, July 11.

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Scapegrace: (1836) May 20; (1849) July 6.


School for Scandal: (1809) Feb. 11; (1839) Oct. 11; (1846) Jan. 12, 22; (1851) July 26, 29; (1853) Apr. 22, July 1; (1854) Feb. 21, Oct. 30; (1855) March 2, Apr. 23, July 31, Nov. 5; (1856) Aug. 8, Dec. 15; (1857) July 25, Nov. 30, Dec. 4; (1858) Jan. 25, Apr. 21.

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The School of Reform: (1853) July 22.


Secret Service: (1854) Aug. 1; (1855) July 28; (1858) June 18.

Seeing Buxton: (1855) March 1.

Sentinel: (1853) Dec. 9.

The Serious Family: (1851) June 19, Aug. 15, 21, Nov. 7; (1853) March 31, Apr. 4, 14; (1855) July 1; (1856) March 25, Dec. 1, 13; (1857) Jan. 3, March 7, Apr. 1; (1858) Apr. 13.

Shaking Quakers: (1851) May 9.

Shandy Maguire: (1856) March 17.

She Stoops to Conquer: (1824) Dec. 25; (1846) June 1; (1847) June 28; (1853) May 17; (1854) Sept. 25, Oct. 19; (1855) Feb. 28, Nov. 7; (1856) Aug. 11, Nov. 24; (1857) July 15, Aug. 12; (1858) Feb. 2.

Shocking Events: (1855) Aug. 28, Sept. 26, 29; (1856) Feb. 19, June 4, 7, Oct. 11; (1857) June 12, Aug. 27.

Shylock: (1855) Oct. 29, 30, Nov. 1, 2, Dec. 18, 19.


Simpson and Co.: (1850) Apr. 29, May 1.

Sketches in India: (1846) June 13; (1854) Sept. 8; (1858) May 12.

The Sleeping Draught: (1856) Jan. 21.


Soldier of Fortune: (1858) May 20.


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La Sonnambula: (1849) June 20, 25, July 9; (1850) June 13, Sept. 18; (1856) Dec. 1, 2, 3, 4, 5, 6.

The Sorceress: (1855) Dec. 18, 19.

The Spanish Maid: (1847) May 28.


Speed the Plough: (1857) March 9.

Spirit Rappings and Table Movings: (1853) Nov. 23.

The Spitalfield Weavers: (1854) March 10, Apr. 5; (1855) June 29.

The Spitfire: (1853) Aug. 8, 10; (1855) Apr. 28.


Spring and Autumn: (1856) Aug. 15.

Stage Mad: (1853) Jan. 28.

A Stage Struck Tiger: (1850) Aug. 21.


The Station House: (1856) Nov. 20.

Still Waters Run Deep: (1856) Jan. 17, 18, Feb. 19, May 9, 15, Aug. 19; (1857) Jan. 23, March 4, Sept. 11, Nov. 2; (1858) June 1.

A Storm In a Tea Cup: (1856) May 15, July 3, Aug. 21.

Strathmore: (1856) Jan. 11, 12.

Sudden Thoughts: (1856) Jan. 31, June 21, July 1, Aug. 21; (1858) Apr. 23.

The Sultan: (1854) Dec. 26; (1855) Jan. 16.

Susan Hopley: (1858) June 4, 5.

Sweethearts and Wives: (1851) Aug. 23; (1855) July 25, Dec. 7; (1856) June 12.

The Swiss Cottage: (1846) June 9; (1849) May 10; (1851) June 9; (1854) Jan. 6, 9, March 9; (1856) Nov. 29, Dec. 29.

Swiss Swains: (1854) Feb. 6, 25.

Sylvester Daggerwood: (1851) May 5; (1854) Dec. 8.

Take Care of Dowb: (1858) March 13, 18, 19, 25.


Tam O'Shanter: (1856) Feb. 29, March 1, 3, 11, May 6, June 9, July 9; (1858) March 22, May 18.


Teddy the Tiler: (1856) June 12, Aug. 27; (1857) May 21, 23, 29, Dec. 10; (1858) May 17, 22.

The Tempest: (1850) June 20.


That Blessed Baby: (1856) Apr. 14, 15, 16, 19, May 12, June 11.

Theresa: (1849) Apr. 21.

Theresa's Vow: (1847) May 25; (1850) Apr. 30; (1856) May 7, 24.

Theresa, the Orphan of Genoa: (1855) Apr. 12.

There's No Such Word as Fail: (1858) March 1, 5.

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The Thimble Rig: (1856) July 15; (1857) July 17.

This House to be Sold (The Property of the Late William Shakespeare)
Enquire Within: (1852) Feb. 18.

The Three Brothers: (1849) Oct. 19.

The Three Guardsmen: (1857) Nov. 26, 27, 28.

Three Weeks After Marriage: (1828) May 30; (1855) Jan. 17, Feb. 27.


Time Works Wonders: (1846) June 8, 10, 19.

Timour the Tarter: (1828) June 13; (1842) July 25.


'Tis All a Farce: (1836) Jan. 18.

To Hamilton and Back For 5s! By Rail: (1855) Dec. 6; (1856) May 27; (1857) Aug. 27; (1858) June 16.

Tom and Jerry: (1826) Oct. 28; (1858) March 23.

Tom Cringle: (1850) Apr. 25.

Tom Noddy's Secret: (1847) May 25.

Tom Thumb: (1828) June 13.

Toodles: (1853) June 22, 24; (1854) Sept. 5, 11, Oct. 18; (1855) Dec. 4, 6; (1856) June 2; (1857) Apr. 3, May 5, June 10, Aug. 22; (1858) June 12.

To Parents and Guardians: (1855) July 28; (1856) March 6, Aug. 9, Oct. 3.

To Paris and Back for Five Pounds! By Rail: (1855) July 30.

Toronto's Hen Convention: (1853) Aug. 5; (1855) March 14.

Tragedy and Comedy: (1856) Oct. 22.

Trial By Battle: (1855) March 13, 15.

The Trumpeter's Daughter: (1851) Aug. 18.

The Trumpeter's Wedding: (1855) Nov. 19, 22; (1856) Jan. 5, 24.

The Turned Head: (1855) Apr. 16.

Turning the Tables: (1856) Aug. 6.

Turn Out: (1826) Jan. 5; (1847) June 28.


'Twas I: (1846) June 17; (1847) May 29; (1851) June 7.

Twelfth Night: (1857) June 12, 13, Aug. 29.

Two Bonnycastles: (1852) Apr. 29; (1854) Aug. 2; (1855) July 24, Dec. 7; (1856) June 7; (1857) June 5, Aug. 18; (1858) June 16.

The Two Drovers: (1852) Dec. 20; (1856) Dec. 11, 18.

The Two Gladiators: (1839) Nov. 18.

The Two Gregories: (1836) Jan. 4; (1849) Jan. 16; (1851) June 12, Aug. 19; (1856) May 7, 16; (1857) Sept. 2, Oct. 8, Dec. 3.

Two In the Morning: (1850) Apr. 19; (1855) March 29.

Two of the B'hoys: (1857) July 18.

Uncle Tom's Cabin: (1853) May 30, 31, June 1, 2, 3, 4, 6, 7, 8, 9, 10, 11, Dec. 22, 23; (1854) Jan. 24, 27, 28, 31; (1856) Oct. 7, 8, 9, 10, 11, Dec. 22, 23; (1857) Feb. 6.


The Unfinished Gentleman: (1843) Feb. 28; (1852) Apr. 27; (1853) Dec. 28; (1854) Jan. 2, 4, 14, Feb. 13; (1856) Nov. 11, 24.

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The Val d'Andorre: (1852) Apr. 17, 20; (1854) Dec. 18; (1855) Jan. 6.

Valentine and Orson: (1855) March 8.

Venetian Carnival: (1839) Nov. 18.

Venice Preserv'd: (1824) Oct. 7; (1836) March __; (1849) Feb. 20, 21, 22; (1853) Dec. 15.

Victorine: (1857) Aug. 5.

The Village Gossip: (1849) Aug. 7; (1855) Jan. 5, 8, 23, 26; (1856) May 6; (1857) Apr. 17, Aug. 13.
The Village Lawyer:  (1810) Sept. 12; (1819) July 9; (1825) Jan. 3;  
(1853) May 18, July 21; (1854) Dec. 1; (1856) Jan. 18; (1857) June 25.

The Virginia Mummy:  (1855) March 19, 21.

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Visit to the Gold Diggings:  (1853) Jan. 21.

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The Wage of Windsor:  (1819) July 9; (1846) Apr. 28; (1853) July 27;  

The Wandering Boys:  (1855) Sept. 22.

The Wandering Minstrel:  (1847) May 4; (1855) Feb. 6, 13, 17, Nov. 26,  
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Wanted, 1000 Spirited Young Milliners:  (1853) March 28.

Warlock of the Glen:  (1854) March 27, 29, Oct. 28, Nov. 30; (1857)  
March 9, 11.

The Waterman:  (1851) June 12; (1853) May 27.


Wept of the Wish-Ton-Well:  (1855) Nov. 8.


The Whistler:  (1850) Apr. 19.

White Horse of the Peppers:  (1849) Jan. 18; (1851) Feb. 17; (1852)  
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Who Speaks First?:  (1852) Apr. 13, (1853) Apr. 12; (1854) Jan. 10;  
(1856) March 18, May 2; (1857) Jan. 7, Aug. 1.

Who Stole My Pocket Book:  (1853) July 16.

24; (1857) March 19.

Who Will Lend Me Five Shillings:  (1853) Apr. 5, 15; (1856) Nov. 5, 7,  
14; (1857) Jan. 29, March 14, Apr. 25, Aug. 3; (1858) May 7.


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William Tell: (1856) Apr. 18.

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The Wreck Ashore: (1850) June 22; (1853) Jan. 7; (1854) Oct. 23; (1855) June 26.


The Wrong Passenger: (1856) Aug. 27.


The Yankee Pedlar: (1852) May 17.

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Yorkshire Brothers: (1853) July 25, 26, 29.

The Young Scamp: (1853) Apr. 4, 6, Nov. 24; (1854) Dec. 12; (1856) Sept. 24, 30, Oct. 2; (1857) July 8; (1858) Jan. 7.

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Ben the Boatswain
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VITA

Born in Toronto, Canada, Patrick O'Neill attended elementary and secondary school in the Toronto Separate School Board system. He received his B.A. from St. Jerome's College, University of Waterloo, and his M.A. from the University of South Dakota. After completing his course work for his doctorate at Louisiana State University, he returned to Canada where he is now an Assistant Professor of Drama at the University of Saskatchewan (Saskatoon).
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Major Field:  SPEECH

Title of Thesis:  A HISTORY OF THEATRICAL ACTIVITY IN TORONTO, CANADA: FROM ITS BEGINNING TO 1858

Approved:

[Signatures]

Major Professor and Chairman

Dean of the Graduate School

EXAMINING COMMITTEE:

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Date of Examination:

September 2, 1972