

Zealand, against a New South Wales eleven, but suffered defeat by 160 runs. The defeat came as a great surprise, as the Canterbury provincial team had defeated the visitors by an innings and seven runs a fortnight earlier, which only shows the glorious uncertainties of the game. Our illustrations are from photographs taken by Messrs. Standish and Preece, Christchurch, New Zealand.

DRESS AT THE OPERA COMIQUE.

THE new play at the Opera Comique is more than modern; the dresses are certainly up to date also. They are very beau-



"A SOCIETY BUTTERFLY" AT THE OPERA COMIQUE.—MRS. LANGTRY IN ACT I.

tiful and may, in fact, be called the principal factor in the piece. The magnificent gown, an artistic creation from the famous Worth of Paris, which Mrs. Langtry wears in the last act, is an ideal gown, a dress worthy truly of the imagination of a lady novelist. But to begin at the beginning. In the first act this lady wears a stylish and uncommon, but not altogether becoming dress of white cashmere over white silk. It has a gathered band of white silk round the edge of the skirt. The bodice crosses over in front, and is brought round to the side where it joins a half *ceinture* of plaid silk which is fastened by two rows of opaque white buttons; from this falls a very wide bow and ends of the plaid silk, which is also introduced into the bodice, a band of it being carried from the shoulder seam to meet the cross piece of the bodice; into this it is gathered in a full puff. The front of the bodice is of white surah, and over it falls a stylish jabot, knotted loosely at the throat, whilst a lace collarette hides in great measure the plaid band brought from the shoulder seam. The sleeves are in *Recamier* mode and are of the white cashmere. With this rather *outré* gown she wears a hat, the crown of which is in brown straw, and the brim in tuscany. The hat is trimmed with a garland of ivy leaves caught up on each side by a bunch of shaded red roses, whilst across the front of the crown is a roulette of brown net; this is gathered into a choux bow at each side just above the roses, whilst agrettes dominating the whole. (See Illustration). In the second act Mrs. Langtry appears in a most impressive gown in the Louis XV. style. The skirt is of accordion-pleated lisse over yellow silk. The bodice is of the lisse as well as the full elbow sleeves. A double flounce of exquisite lace forms the deep collarette, and gives to the throat and neck that softness which is the effect of this beautiful ideal trimming. The bodice, which is tight-fitting at the back, opens in front to show the under bodice of the lisse. It is of rich white moiré shot with pale blue and with brocade of rose garlands, a silver stripe running also through it. It is cut in one piece with the over skirt, which comes just to the side, and is lined with yellow silk, and has on either side as a border a quaint band of blue silk cut into tabs. A wide yellow satin ribbon *ceinture* is brought from under the arm and knotted loosely in front, the long ends reaching nearly to the bottom of the skirt. She presently changes this for her fancy costume as the goddess Venus. This classical costume is in chiffon of a soft flesh pink, with a toga of a warmer shade in Liberty silk, having gold fringe and tassels. The sleeve is simply a long fall of the chiffon, caught up on the shoulder by silver clasps, and at the elbow by a cameo stud. In the third act, the scene of which is the ballroom of the Duchess's house, she wears a grand evening toilette of pink silk. A deep band, more than halfway up the skirt of silver sequined net, is partly veiled by a drapey of silver tinselled pink tulle falling from the shoulders. The sleeves are of the tinselled tulle, and are formed by three frills. They are very short. A belt of silver sequins as large as small coins encircles the waist, and large sprays of roses are laid negligently on the bodice and skirt. The décolletage is bordered by a roulette of the tinselled tulle. She carries a beautiful fan of shaded pink feathers, and wears a small coronet and a necklace of very large and glistening brilliants. (See illustration). In the fourth and last act she is resplendent in satin and lace. It is a most *chic* gown, its very simplicity adding to the effect of its sumptuous richness. The bodice is very décolleté and is crossed from right to left as is *la mode*. A

bow of cream satin hides the fastening and another is placed close to the décolletage. The corselette is of the lace, and the skirt is trimmed with a gathered flounce and butterfly bows of the same with rosettes of cream satin in the centre. The sleeves are cut in one large puff and then gathered in at the middle, forming thus two wings; choux bows of the satin ornament the shoulders. Although Mrs. Langtry's gowns are so stylish and fashionable, Miss Ethel Brinsley Sheridan is no whit behind her. The toilette she wears in the first act is most *comme il faut*. It is of pink moiré with wide satin stripes. The front is draped with pink chiffon kept in place by bretelles, half *ceinture*, &c., of dull cloth of gold galon. The side pieces are covered with a dull gold guipure; this trimming is extended on to the hips and is finished off by a long graduated fringe in a dull gold tinsel. The dress fits to perfection. A shell-shaped drapey of pink chiffon falls from between the shoulders to the edge of the slightly trained skirt. The sleeves of pink satin are very full; they come to the elbow, and a flounce of pink chiffon, corresponding with the drapey, falls from them over the wrist. In the third act she wears a perfect ball dress of blue satin brocaded in a raised feather pattern in cream. The bodice has a lace drapey round the décolletage which is graduated until it reaches the waist. The bodice is outlined with bright gold *passementerie* and tongues of this *passementerie* are brought down the skirt. The sleeves are very novel and effective. They are gathered so as to stand up on the shoulder and have an epaulette of the brocade, covered with the lace, fastened down over them, a trimming of gold *passementerie* corresponding with that on the skirt being arranged over the fullness. They stand up severely from the shoulder, showing the whole of the arm, for the fashion of puffed sleeves, so pretty and becoming, is not "the latest thing," although far from being yet out of date. In the last act she appears in a charming toilette of yellow satin draped with cream lace, which is becoming and up to date. Miss Rose Leclercq wears in the first act a skirt and covert coat of fawn cloth opening over a shirt of striped blue and white cambric. In the second act she has a pretty costume in electric blue cloth, the coat having graduated revers of velvet in a darker shade. The waistcoat is of white satin with round gold buttons placed very near together. In the third and last acts she appears in evening dress, wearing first a handsome gown of black velvet with wide bretelles of cream Irish point lace brought down to the edge of the skirt. A bertha of the guipure edges the décolletage. A lovely jabot of black tulle falls in front, and a flounce of tulle edges the full elbow sleeves. She dons, secondly, a magnificent dress of white silk with satin brocade of iris leaves. The décolletage is outlined by a roulette of scarlet velvet, and bows of scarlet velvet finish off the sleeves. A cascade of white tulle edged with *œuf* lace falls down the skirt on each side. Large black velvet buttons ornament the back of the bodice, and a band of black velvet studded with diamond stars encircles the throat. Miss Walsingham, as Lady Milwood, wears a charming evening toilette of cream satin combined with grass green Liberty silk, the sleeves being of the silk; and the many of the stage audience have beautiful toilettes, but the few are gowned in excessively bad taste.

MISS MAUD MACCARTHY.

This little lady, whose performance is noticed elsewhere, is of Irish parentage, and is the daughter of Mr. C. W. MacCarthy, M.D., F.R.C.S.I. She showed a taste and aptitude for music at a very early age, and, we are told, could sing in tune and time before she could talk. It is recorded also that as a child of five she brought home from an opera or concert the principal airs which she had heard, no matter how complex. She was no older than this when she began to study under Miss Pedley, of Sydney, who gave her first lessons on the violin. Afterwards she was taught by Mr. Sainson, and latterly she has been a pupil of Señor Arbos, who himself was taught by Joachim. Both Joachim and Sarasate have, we believe, prophesied a great future for the young violinist, who is, her friends say, remarkably



clever all round, singing with correctness and expression, as well as playing and composing with fluency. A short time back she won in open competition a second prize for an essay, against girls several years older than she. Our portrait is from a photograph by Messrs. Elliott and Fry, 55, Baker-street, W.

PRESENTATION TO SIR AUGUSTUS HARRIS.

An illuminated album was presented to Sir Augustus Harris in the saloon of Drury Lane Theatre on Friday afternoon, in recognition of his services to opera in this country. Among the names inscribed in the album as members of the presentation

committee were Messrs. Rothschild, Sir Edward Lawson, Viscount Pollington, Lord Bateman, Sir Joseph Barnby, Sir G. Grove, Mr. Beerholm Tree, Dr. V. Stanford, Dr. A. C. Critchett, Miss Lily Hanbury, Mr. Henry Russell, Under-Sheriff Beard, Mr. H. Neville, Mr. B. L. Farjeon, Signor Tosti, and Mr. Edward Lloyd. It was intended at first to make a suitable present in silver to Sir Augustus Harris, but at his wish the testimonial has taken the shape of three boudoir grand pianofortes to be presented as prizes to the scholars of the Royal Academy of Music, the Royal College of Music, and the Guildhall School of Music, and the album now presented was a



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souvenir of this testimonial. Sir Edward Lawson, who made the presentation, spoke of the services Sir Augustus had rendered to musical art, and said they wished to bear testimony to their appreciation of the untiring industry, lavish generosity, and the spirit of enterprise which had distinguished his operatic labours. The idea of the presentation originated with the veteran composer Henry Russell, who, after almost seventy years of active connection with the art, was yet able to be present there, and in his eighty-fifth year to display all the vigour of youth. He paid a tribute to Russell's popularity, remarking that wherever the English voice was raised his name was known and honoured. Sir Augustus had refused to receive any costly gift, and had desired that the testimonial should take such a form as would tend to the advancement of the art. In commenting on the condition of opera in London in 1887, Sir E. Lawson said the wind of fashion had turned in the direction of drama, not only as a result of the lack of great and commanding artists, but to that want of initiative then conspicuous in operative management. When the new impresario appeared the time was ripe for the action of one qualified to ascertain and then to gratify public taste. He broke down the traditions of old Italian supremacy by giving German and French works in the language for which they were composed, and had also afforded every encouragement to the efforts of young Italy. His services could be appreciated by those who, remembering what opera was in London fifteen years ago, saw what it had now become" (Cheers).—Sir A. Harris, who was cordially received, said the testimonial would be one of the brightest souvenirs of his career. He was, so to speak, born on the operatic stage, for it was during the time that his father was managing the Italian Opera in Paris that he saw the light amid the shots of the Coup d'Etat. As a boy he had the run of Covent Garden, and it was there he supposed that he gained his first love for opera. Subsequently, as a youth in Germany, no less a man than Bismarck gave him the right of attending every night the theatre at Hanover, which then boasted one of the best opera-houses in Germany. Therefore his association with opera was not of yesterday; and when he came back to this country he felt a burning desire to open Covent Garden once more. It had been proved possible to again bring the great artists to this country and to establish an operatic season (cheers). The height of his ambition was, however, not yet attained, for he desired to see established in England an English Opera-House (renewed applause). He did not think the scheme was such a mad one as it might appear to be at first sight (hear, hear). Every year more good singers were appearing, and there were plenty of composers in this country—Sullivan, Cowens, Stanfords, and Mackenzies—and he did not at all see why, with a certain amount of support, English opera could not be established. Certainly there was no great fortune to be made out of the idea, nor, indeed, out of opera of any kind. But as some men went shooting and yachting, so he, who had no great love for "the briny" (a laugh), preferred managing an opera-house. That, too, required a certain amount of the sporting element in one's composition, for it was quite as exciting to know whether you were going to take up your curtain as to whether your horse was coming in winner of the Derby (laughter). Performances were not always perfect; all that could be done was to get together the best artists from every centre, and he thought they would find that this season he had been fortunate in obtaining a company of artists equal to any combination in the last few years. Encouraged by confidence and support, it