THE opening last night of the Lyceum Theatre

may fairly claim to rank as an event of some consequence in the annals of the Edinburgh stage. Noteworthy as a second attempt to domicile the drama in the west end of the city,

the new enterprise was inaugurated with an felat

which, if one believed in omens, might well be which, if one believed in casen, might well be accepted as a genrantee for future success. To the cast of nevelsy, associated with the well-appointed and comfortably-furnished house, there was added the interest of a specially important organization, in which the actor who has made "Lyceum" a must be coopine with in matters of the cast of t

him, and on the event submitting to a Transatla

verdict the reputation so fully endorsed by all classes of his countrymen. One way and another,

the occasion had evidently been looked forward

to with keen anticipation. In spite of high

prices, the demand for places fully equalled the

capacity of an auditorium seated for over 2500 persons; and alike in the composition of the assemblage and in the goodwill which it manifested towards their spirited venture, the management seemed to have every reason for Thanks to the well-directed efforts at once of

ontractors and of theatra staff, everything was found in a state of readiness not always met with

on an opening night. It was pleasant to pass

through the spacious vestibule, with its mosaic

floor and weren-coloured walls, to the still more richly decorated forer, where colousal busts of

W. Stevenson, A.R.S.A.) might be regarded, for

the time at least, as representing the genil loci; and thence to the house itself, in which architect

and decorator had conspired to secure a more

than ordinarily attractive ensemble. From the opening of the doors at seven o'clock, all parts of

the theatre filled rapidly, and before the rising the theatre liked rapidly, and before the raing of the curtain, not only was all the sitting space taken up, but the standing room available in pit and amphitheatre had found many contented occupants. Mr and Mrs Wyndham, formerly of the Theatre-Royal, occupied seats in a private box, where they received the congratula-

tions of their numerous friends. For a

of the iron screen, which will no doubt help of the iron screen, which was no troquenting to give a sense of security to those frequenting which the house; but after an interval, during which the exuberant spirits of the gallery had found went in choral singing, the screen was mised to

was withdrawn, and revealed the effective drop

was now remarkably fine; but on this there was for the time being no leisure to dwell, for the

drop scene presently opened, and Mr Howard, stepping forward amid the cheers of the assemblage, proceeded to deliver the following

The spell is wrought—my chafing is all spent—
"Now is the winder of my discontent."
"Now is the winder of my discontent.
Made charicus summers" by the manhine hera
Of factor well-remembered, now more dear. (Discont.
Wennume, kind iriends: my heart is brimming o'er,
For in your emiles and laughter, as of yore.
I read they words that grace the good old song—

(cheers)-

Twas Shakespeare, in his keen and witty way. Who naked "What's in a name?"—To say his twas obaticionare, in his keen and withy way, Who anided "What's in a name" "—To any him Were rude; but in a lowed and honoured name Is scrowy—a bottage "its of ame—and in its own deep medoly is charm To keep tenditions in our heart more unran, It was a wise philosophy that knew The groves of Lugouss old; but in the new, From our whose shrine we noted Presenthean fire

There's comething good in everything that's old.
And old nequaintance never can grow cold. (Cheera.

rving and Miss Terry (executed by Mr D.

A brighter summine o'er our Scottish stage That boatts its thousand hence; o'ery ago Is througed with mem'rice, braver grown with years, While rivalry with gooreans for more with years,

While rivalry with generous fire appears
To feed the sucred flams. Proud of our prize,
Won in the fight before your very eyes,

Wen in the fight before your very eyes,
A brighter garland still we'd fain disclose:
Our own endeavours are the green, the rose
Is Wyndham—(cateen)—while torget-me-nots entwine For old amusintance' sake; with trophics fine

As these, I seen vista spreading bright Down through the Future's forest, and the light

Down through the Fetane's forest, and the light le seer in your smaller. I Frilg we've been, Lowed of two words, with Kilen Terry, char Lowed of two words, with Kilen Terry, char widd-Chengen and Leiberty—Thode soon will His minthed wand, to which all sourcews yield, While Clark, or is Victivate as Boots will come, To prove himself the Tools of Yanksedon, And scerice than of old; Rinkredon,

And netter than of old; Hutori, too, Will on those boards make us for ever rea Macbeth's foul deed; amon Miss Wallis sweet And cracious in her present we shall greet—del While Wilson Earrett bears a New-Year's gill, A new-boar play, that will his name upfair. To known from the reason in Protang guise Old Fautonion will dance before your cycs.

Old Fastonino vill dance before your cycs, Taking his one sand his mery happier wifarabing his one sand his mery happier wifarab From wexant his nad wearan happier wifarab Mr Wondrag ville gits gifted in the sand his of the sand his open his of the sand his open his wifa heavy geoding. Advancing, he addressed the Howardaddressed the Howard-

As Falstal mass-"Fine words, brave words," my

As Passar: 1258— 2100 2004.

friend!
And to their fairness can I nething lead
(To audience)—Saving in this—I am my father's sor If rugged Time from out your hearts has won The treasures of the Past, for me 'tie full Of dreams and mem'ries sweet; yours was the school Where first I structed on the mimic scene— White dies I strutted on the mine scene— Alas, pore boards, we say that they have been And are not !—" And lang spice" is here to night; The sunshine of the olden days is high! Upon our hearts as when my father played—(chern) Pascht these happy times can never lade— Tacy!! prove to un a never-failing guide

Unto your affectional Mr Howard then continued-

Me Howerd then conditioned—
A. (Ils our problem) comb tasts as wide,
the and clearly, capite for your less—(anglefirst and clearly—
White to expice the grey plan with we see
White to expice the grey plan with we need
Fourth or lighting of we want plan seed,
Fourth or lighting of we want to be a to take the kind,
Fourth or the condition of the That Lyrom still may prove another name, For what is best-of wit, success, and fame

vont in chorat sugging, we contain. At the same time the orchestra took their places; and forthwith to a selection of Scottish airs the curtain the transfer of the same time the selection of th Mrs Howard was here led forward, and was scame, constitution of a ground the elective drop scame, constitution of a group from Alma Tadoma's picture of Sappho and Alexes, reproduced in monochrome, and enclosed within a painted drapery of bins, touched with yellow. The general aspect of the chastely decorated interior welcomed with cheers and a shower of bouquets.
Mr Dangerfield was likewise introduced to receive his meed of applause as painter of the

This closed the preliminary proceedings, and after a brief pause the curtain rose for the open ing scene of "Much Ado about Nothing," the play Mr Irring proposes to present during the first five nights of his engagement. Of this production, first seen in London nearly twelve nonths ago, and here reproduced with the same months ago, and here reproduced with the same setting, and as nearly as possible the same personnel, it seems not too much to say that mover before did Shakespear's delightful comedy receive an interpretation so ado-quate in cessentials and in every detail as artistically complete. It is not morely that the leading characters are rendered with a efficiency rarely equilled and probably never ex-celled; for no less noteworthy is that attention to celled; for no less noteworthy is that attention to minor parts, which has all clong formed a feature of Mr Irving's management, and, with the taste he has brought to bear on stage arrangements, has in no small measure contributed to his success. In Benedick, the distinguished select has found a role which fits him well, as giving less occasion than some that he has tried, for the unwelcome obtrasion of certain peculiarities of gesture and utterance. He has entered into the character con amore, and plays it with a zest that besseaks at once therough understanding and gennine sym-pathy. At times, last night, one was tempted to think that Mr Irving's mode of declaration think that Air straigs mose or occatimates a lacked the explaency appropriate to Benedick's hastering talk. But, in the main, his rendering, even in this respect, lett kittle to be desired; while, clike in dialogue and soliloquy, he so informed his words with racy meaning that any little drawbacks of the kind hinted at were

readily forgotten. So was it also in regard to action. While it was impossible not to feel

have better befitted the courtly gallant, yet, so successful was the actor in giving reality to his creation, and fixing attention on its essential

creation, and fixing attention on its essential characteristics, that little attention was left to spare for little oddities of gait or bearing. Wheeker is speech or in expressive by-play, the veritable Benedick—shrewd and witty, and much too good a fellow to prove at bottom the woman-later he affected to be—was much to tipe before us; and if the character may sometimes have been made to look more elegant, it never was preand a to look more elegant, it nover was pre-sented with truer appreciation of its humeur or more incidive expression of its significant traits. If Mr Irving is well cutted in Benedick, even happier, if possible, is Mis Terry in having assigned her the character of Beatrice. While overy requirement of the part scenas well within this charming actress's company, it is, at the same time, of a nature to give scope for the freshness and spontaneity in which lies so much of her charm. Though oridently unforing from cold, she last night struck, in the very first scene, the delightful keynote that vary first scene, the delightful legrace that was maintained right on the slene. Anything truer in intensition or more eracefully fadictors in getter and action than her elevery of Bestriet's lively badrings it were hard to centeric; and this phase of the presonation may be said to have reached its climax of delicate signatory in the teams where, always good on coll Branelist, sabetips off with a coportial grace wall calculated by consultate here of to complete her yet undreamt-of conquest. Equally exquisite in the expression of womanly tenderness was her rendering of the soliloguy, in which Beatrice resolves that her lover shall not go unrequited; while the colloque with Benedick, where the latter is challenged to avenge the injured Horo, was sustained with a spirit and a picturesque freedom of action that combined with Mr Irving's fine acting to form the crown ing triumph of the joint performance. The role of Hero was admirably sustained by Miss Millward, whose personation, everywhere attractive, showed in the trying chapel scene the power of convent in the styring campet scene the power or corporating entition with quide intensity. The Don Pedro of Mr W. Terriss was a well-considered performance, full of appropriate animation; while of Classic satisfactory account was given by Mr M. Forbes. Mr Womman as Leonato, and Mr Hows as antonio, looked and spoke their parts to admiration; unless, perhaps, one were to take exception to the somewhat ponderous delivery into which the former tended to fall in collivery into which the former tended to fall in his longer speeches. A similar reservation requires to be made in regard to Mr Mean's personation of the Friar. A thoroughly intelligent and self-contained representation of Don John was given by Mr presentation of Don John was given by John and the self-contained representation of Long the property of the property expected of so stupid a personage. The Verges of Mr J. Carter was more self-consistent; and

that a more graceful style of movement would!

which in several scenes-and notably that of the chapel—contributed their full share to a fine spectacular effect. For a first perormanco on a new stage the play was carri with commendable smoothness, only thing the audience had to complain of being occasional delays.

At the close of the comody, a loud burst of applause testified to the hearty approximation it had met with; and these expressions of approval had not with; and those expressions of approva-were renewed when Mr Irving, leading Miss Terry by the hand, came forward to acknowledge the hearty homage which had been paid to their performance. The curtain them fell, but immediately afterwards was raised to discover immediately afterwards was raised to discover the whole company ranged in a semi-circle on the stage, Mr Fring with Mr Howard being en one side near the courte, and Mr Howard with Miss Terry on the other. The National Anthem was then sung, Miss Knic Sharry leading off with the first stanza sa zelo, and the audience afterwards joining in chorus Mr J. Robertson sang a second stanza, which also the audience heartily repeated. cheer signalised its conclusion, and cheers were again raised as Mr Howard led in the architect of the theatre and other gentlemen who had had a hand in its successful opening. These, however, gave place to calls for "a speech from Irving;" and in deference

of Mr J. Cartor was more self-consistent; and Mr Arches, whose voice at once bewrayed him to old friends in the gallery, throw planty of gusto into his porsonation of Seasole. The purits of Mangaret and Urusla were sustained by Misses Harwood and Payne in a way to give them

due value in the performance. The scenery, in the simpler, no less than in the more elaberato sets was thoroughly artistic in colour and design. So were the dresses and other appoint-

to the wish so generally expressed, Mr Irving, who was again enthusiastically greeted, spoke as LADIES AND GENTLEMEN, -I am sure you believe me

Follows — The start you believe as the Actum acro Germany. — I me saw you believe as the Latter acro Germany. — The swarf of tought head with you core mare. The swarf of tought intendibly unifolds no of an error which concrude its which of the control of the start believe as the control of coightful flastes on that which Mr Palpop has con-tented, with an ancience such as a föllaborat-tented, with an ancience such as a föllaborat-tented, with an ancience such as a föllaborat-tented by the such as a föllaborat-tented by the such as a föllaborat-ia sus of them-cherni-z sus gids to fast hat Al-leswed in more in carnet follow-recelve as port-tion of them-cherni-z sus gids to fast hat Al-leswed in more in carnet follow-recelve as port-tion of the such as a such as a such as a large such as a such as a such as a such as the such as a such as a such as a such as a large such as a such as a such as a such as a large such as a such as a such as a such as a large such as a such as a such as a such as a large such as a such as a such as a such as a large such as a such as a such as a such as a large such as a such as a such as a such as a large such as a such as a such as a such as a large such as a such as a such as a such as a large such as a large such as a large such as a large such as a large such as a large such as a large such as a large such as a large such as a such a

which, about midnight, the brilliant audience dispersed.

In the course of the evening a special playbill, printed on time paper, and adorned with medal-lions of Mr Irving and Miss Terry, was distributed in commemoration of the event

SUPPER TO MR IRVING

To common and control of the state of the st

the three could be seen to the date output has been always to be a seen as the could be seen of the principle of the could be seen of the principle of the could be a seen as the could unbelar, and the prices of good fealows. (Corera)
Mr Favrac, who was received with applaner, said
field fifted Howard had said as many renderful
things about him that he really did not hrow
what he say him reply. In fact, the less
he said of himsalt the butter. It he only
deserved one-quarter of what was said of himbe given he are mainably excellent series of

person. It was no espeial pleasure for him to be then the state of the pleasure be reduced to estimate the control of the state of the control of the state of the control of the state of the control of

stocces in accisioning success or (Apphana).

Air Howano replied on behalf of Misself and Mc Wyachtur, and proposed "The health of the architect and ballders of the Theater."

The proceedings were still going on when we went to

From out whose strine we steal Fromethean is The succent Thesels with new life t'impite, A wirsel hand has writ in letters golden— Allmind for reload or it store 'toid dies. Face to philosophy'.—Luring, 'til stine To shed new margie ever Shakespeare's line, And with the wit that genina can devise Conjune up words before a world's prond open "What's in a name?" The Lyceun lives for aye, For neath its shade art grow to deathless day, Tended, when fading from th' ungrateful light, lly these bright couls we gladly greet to-night.

This is the prologue to the chapter new Of our own fertures; and the aim is true.—