

1856

During the Christmas holidays, active preparations were carried on for the children's theatrical performances, which from this year, became a recognised institution & served to occupy & interest the children during the holidays, which Rev. Mother insisted on being passed in the Convent. In the beginning & for several years, Mother Connelly was herself the moving spirit, painting the scenes, arranging the parts, planning the dresses & assisting in making them, in all which her skill & artistic taste were invaluable. Three nights of the week after the Epiphany were devoted to the performance of the plays chosen, & each night one play in a foreign language & one in English were acted. The plays in 1856 were Metastasio's Giun-ditta, & Milyon's Comus, Caroline de Montfort in French & the Merchant of Venice; Moliere's L'Avare and Rhiola.

After the establishment of the Training School, ^{in 1855} two nights were given up to the Students alternately with the Upper School, & the acting by both was mostly considerably above the average of such performances. Together with the cultivation of taste & elocution, these plays also fostered in the young actresses a spirit of simplicity & an absence of self-consciousness in the way they went through any public exhibition. This has remained a distinctive mark of the pupils of our schools.

At Rupert House Dr. Goss, Bishop of Liverpool, on February 2nd. ¹⁸⁵⁶ gave the Religious Habit to Mth. Aloysia Frankish, Mth. M. Stanislaus Grey & Sister Barbara O'Hara, & on the 6th. of the same month the first Queen's Scholars arrived from the Convent of Our Lady of Mercy, Nottingham, where an unsuccessful attempt had been made to commence a Catholic Training School; Father Gallwey began a retreat on March 5th. for the children & Queen's Scholars; it was