

ディケンズ幼少年期の演劇

——*Cherry and Fair Star*——

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ディケンズが幼い時に興じた演劇の一つに紙芝居があった。チャタムに住んでいた時（1817-1822）、親戚筋に当たるジェイムズ・ラマート（James Lamert）が折にふれロチェスターの王立劇場に連れて行ってくれたことがあり、そこで*Richard III*, *Macbeth*, *The Dog of Montargis*, *The Tragedy of Jane Shore*, *George Barnwell*を見るがあったし（Allen 51-2）、また別の折には有名なJoseph Grimaldi（1778-1837）のパントマイムを見るためにロンドンに連れて行ってくれさせた（Allen 54）。ラマート自身は父の勤めるOrdnance Hospitalの広い建物を使って素人演劇を上演するほどの演劇好きな青年であり（Langton 53）、ディケンズ一家がロンドンに移り住んだときには、紙芝居のセットを作ってチャールズに与えた。そんなこともあって、ウェリントン・ハウス校（Wellington House Academy）に通学していた12～14歳の時（1824-26）には、「粉屋と手下たち」（*The Miller and His Men*）や「チェリー王子と星姫」（*Cherry and Fair Star*）の紙人形劇を上演して、学校で人気者になった。学友Dr. Henry Dansonの語るところによると

...We were very strong, too, in theatricals. We mounted small theatres, and got up very gorgeous scenery to illustrate the *Miller and his Men* and *Cherry and Fair Star*. I remember the present Mr. Beverley, the scene painter, assisted us in this. Dickens was always a leader at these plays, which were occasionally presented with much solemnity before an audience of boys, and in the presence of the ushers. My brother, assisted by Dickens, got up the *Miller and his Men*, in a very gorgeous form. Master Beverley constructed the mill for us in such a way that it could

tumble to pieces with the assistance of crackers. At one representation the fireworks in the last scene, ending with the destruction of the mill, were so very real that the police interfered, and knocked violently at the doors. Dickens's after taste for theatricals might have had its origin in these small affairs. (Forster 44)

ここに述べる *The Miller and his Men* (「粉屋と手下たち」) は当時流行の芝居であった。粉屋とは名のみで実際は盗人の集団であり、彼らの巢窟が最終場面で爆薬によって吹き飛ばされる場面もあって人気は高く、A. E. Wilson は *Penny Plain, Twopence Coloured* (1932) のうちの一章をさいて、紙人形・場面図版をそえてこの紙芝居のおもしろさを詳しく解説している。George Speaight によれば、出版年を不問にする限り何と39点の紙芝居版があるそうである (Speaight 209; *Dickensian* 43 [1947], 153)。しかし、*Cherry and Fair Star* (「チェリー王子と星姫」) となると、題名は掲げてあってもForsterをはじめ以降の評論家たちはどのような芝居なのか何一つ語らない。Speaight は Forster の引用のみ、F. D. Fawcett (Fawcett 4) や Van Amerongen (Amrongen 7) も Forster の書いたものとほとんど変わらない。E. Johnson がわずかに

The Dog of Montargis was one of the plays that Charles and the other boys amused themselves by staging in toy theaters with gorgeous scenery created by a boy named Beverley, who later became a well-known scene painter. They also did *Cherry and Fair Star*, a dramatic version of Mme d'Aulnoy's fairy tale, *La Princesse Belle-Etoile et le Prince Cheri*, and Pocock's exciting melodrama, *The Miller and His Men*, a lurid story of robbers innocently disguised as millers by day. (Johnson, 49)

と書いて、「チェリー王子と星姫」の種本を示すとともに、それ以外の上演品目として *The Dog of Montargis* (「モンタージスの犬」) を挙げている。Johnson の出典ははっきりしないが、おそらくはウェリントン・ハウス校の思い出を書いた「我が母校」(“Our School,”) あるいは「クリスマスツリー」であろう。

しかしそこに書かれている *The Dog of Montargis* は紙芝居ではなく、舞台上で演じられた劇である。彼の言及はどこか釈然としないものがあるが、ちなみにその紙芝居版が当時存在したかどうかを調べてみよう。それは、George Speaight が *The History of The English Toy Theatre* の巻末に300点以上にわたる紙芝居と出版社のリストを挙げているので確認できる。

<i>The Miller and his Men</i>	1813 (Covent Garden)
<i>Cherry and Fair Star</i>	1822 (Covent Garden)
<i>Elizabeth, or the Exiles of Siberia</i>	1808 (Covent Garden)
<i>The Dog of Montargis</i>	1814 (Covent Garden)

確かにある。したがって、ここでは敢えて否定する必要はないであろう。

また、Ackroyd は“Elizabeth, or the Exiles of Siberia”（「エリザベス、あるいはシベリアの流刑囚たち」）を加えている（「チェリー王子と星姫」は“Cherry and Four Star”と書いており、これは明らかに写し間違い [Ackroyd 111]）。この紙芝居は「クリスマスツリー」に書かれており、ディケンズが演じたのは間違いがない。この作品もまた人気が高く、“The Exile, or The Deserts of Syberia”とか“The Exile of Syberia”, あるいは“The Exile, or The Coronation of Elizabeth”と題名を変えて頻繁に演じられた。こうした紙芝居や児童演劇の喜びは「クリスマスツリー」の中に生き生きと描かれている。

しかし、“Cherry and Fair Star”の原本はどこにも見当たらず、その紹介すらされていない。おそらく、英米のほとんどの評論家はこれに目を通していないのではないか。日本語で題名をつけようにも、ストーリーが皆目わからないのではどうすることもできず、私も長い間うちすてていた。ところが最近、Samuel French (New York, n.d.) の出した台本の中にあることがわかり、これを *English Drama of the Nineteenth Century* (New York: Readex) で確認し、以下にあらすじを添えて翻刻した。

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「チェリー王子と星姫」——あらすじ

〔第一幕〕 開幕冒頭、妖精の女王 Aririana は配下の妖精 Papillo に向かい、「幼い時より压制者の姦計から守ってきた二人の男女が、目下、並々ならぬ助けを必要としている。今より大海のただ中にある島へ急行し二人を守ってください」と述べる。

場面は変わり、嵐で難破した船長 Sanguinbeck と従者の Topack が孤島の岬に立つ。ここはずっと昔、Cyprus 生まれの二人の子供を遺棄した島であった。その二人の子供 Cherry と Fair Star は成長して島の長者 Hassanbad の屋敷に住んでいる。長者は狩猟のさ中に難破者を見つけ、救いの手を差しのべようと屋敷に連れ帰る。

妖精の Papillo は老婆の姿になって Fair Star に近づき、手相を見て「やがて驚くべき幸運があなたとご家族に訪れます」と述べる。彼女が兄や父について何か知っていたら教えてほしい述べると、老婆は「Hassanbad はあなたの父ではなく、Cherry の父でもない。また、あなたたち二人はこの浜辺の生まれではない。時が来れば謎も解けましょう」といって姿を消す。

一方、客人たちはHassanbadの娘が入ってくると、額の星印を見て驚く。うわさによれば、16、17年前に美しい女の子がさらわれたということだし、男の子にはルビー色の宝石の印がついているそうだと述べると、HassanbadはハッとしFair Starもまた驚く。実のところ彼は、17年前、浜辺に遺棄された子供を見て不憫に思い連れ帰って育てたと述べ、自分は二人の親ではないと明かす。

父とともに狩に出ていたCherryが疲れて一眠りしていると、妖精のPapilloがあらわれ、「あなたはHassanbadの息子ではなく、この地の生まれでもない。今夜Fair Starと一緒にむこうに見えるガレー船に乗って日没までに彼方の都市へ行かねばならない」と述べる。不思議な夢から覚めるとFair Starが現われる。聞いたばかりの話を伝えると、Fair Starもまた、父が自分の子供ではないというのを聞いたと告げる。二人は1時間後に島を出ようと家に急ぐ。

一方、Hassanbadの屋敷に逗留しているSanguinbeckは、二人の子供が生きているのを知りびっくりする。二人を連れてCyprusに帰れば、殺せと命じたCyprusの長官にどんな報復をされるか知れない。二人の子供が急ぎCyprusに向かって出帆すると聞いたHassanbadは、16年間も育ててきた自分を残してなぜ出てゆくのかと質す。しかし1時間以内にここを去ると言い張るので、頑丈な高速帆船を1時間以内に作るができるなら、反対はしないと約束する。Sanguinbeckは喜んで船長になり、Topackも同道を希望する。

[第二幕]ガレー船がCyprusの港に入港する。行政長官Giaffer Nouredinは、金銀宝石を積んだガレー船の持ち主のことを尋ねると、容姿端麗な二人の青年男女のうち女性の額には輝く星印があり、兄にはルビー色の宝石が巻き毛の下に光っていると説明を受ける。年齢は17歳。聞いたGiafferは驚く。行政長官としてよ者には厳しく尋問しなければならないと、船長にすぐ訪ねて来るよう命令を出す。

やってきた船長にはどこか見覚えがある。Sanguinbeckもまた、17の年月が経っているものの、自分を凝視する目は正体を見抜いている証拠だと合点し、ここは早々に脱け出そうと考える。

場面は変わり、Cherryはエトルリアの海を見下す豪邸に人々を招き、宴席で美しい妹を披露する。その宴席でTopackは、Sanguinbeckと見知らぬ人(行

政長官 Giaffer) が話しているのを盗み聞く。17年前、彼はガレー船の奴隷であった Sanguinbeck をかの二人の子供を殺害する条件で自由の身とした。ところが約束を果たさぬばかりか、その二人を連れて Cyprus に帰ってきたので厳しく詰問する。船長は、約束は果たすつもりだったが嵐に遭い、孤島に打ち上げられたのでそこに二人の子供を置き去りにしたまま、ここ 16 年間二人の存在は忘れてしまっていたと述べる。長官は「この証文があるかぎりお前の命は私の意のままだ」と述べ、「塔の時計が 10 時を打つ前に、二人が死んだとの確証を持ってこい」と言い渡す。

Sanguinbeck は二人をこの手で殺すと約束し、寝入った Cherry をいまから襲うと述べる。盗み聞いた Topack は、そうはさせじと後をつける。寝室に忍び込んだ Sanguinbeck は眠っている Cherry を殺そうとして手を止める。しかし時が 10 時を打つと、短剣を振り上げる。隠れていた Topack が短剣をもぎ取り、つかみあいとなる。Cherry は窓から逃れ、Topack は彼を追う。

何も知らず寝床にやってきた Fair Star に Sanguinbeck はこれまでのいきさつを述べ、彼女を殺さねばならないと述べる。しかし彼女の哀願の前に殺意は消え、月光をたよりに船まで逃げるよう指示する。部屋の外では Giaffer が「探せ」と命じている。

逃れた Cherry が疲れはてて土手の上で眠っていると、Papillo が現れ、「あなたがた二人は王家の血筋を引いており、Fair Star はあなたの妹ではありません。二人の間を遮るさまざまな危険を取り除けば Fair Star と結婚させて上げましょう」という。Fair Star と結ばれるのであればどんな過酷な運命をも耐えて見せると Cherry は答える。すると「踊れる湖」を探しなさい、その水を飲めばとこしえに青春と美貌と歓喜が授けられるからという。そこへ行くには、まずリビア砂漠の火焰の森にゆき、次いでコーカサスの頂に登れば、氷雪の頂に止まる緑の鳥が父の面前に案内するとのこと。

言い終わるとともに岩が割れ、光り輝く鎧と鏡の盾が現われる。これを身につけて Cherry は火焰の森に赴く。中央に踊る湖が見え、森は火焰につつまれている。Cherry は火とかげ (Salamanders) やへび (Serpents) と戦い、一時は劣勢になるが、鏡の盾に炎を反射させてこれを撃退する。Topack が火の鎧をつけた巨人に倒されると、Cherry は再び鏡の盾を二人の間にさし入れる。

相手は驚き大地の中に消え去る。Cherryは急ぎ水を汲みあげる。するとたちまち森も火焰も消え、目の前にはコーカサスの凍れる山がそびえ、頂には緑の鳥が止まっている。

Cherryは頂上までのぼり、緑の鳥を捕えようと手をのばした瞬間に、鳥は谷底深く飛び降りる。同時に凍れる山はCherryをのせたまま沈み、ツララの寺院が現われ、Papilloがそこに立っている。彼は「試練は終わった。歓喜と至福がつづきましょう。さあ、艱難の報いを受けるがよい」と言って魔法の杖を振ると、場面はCyprus城にかわる。

王と弟が衛兵と翻る旗にとりまかれている。そしてその両側にCherryとFair Starが立つ。王は二人の手を取って結び合わせる。

[Text]

CHERRY AND FAIR STAR,
A GRAND EASTERN SPECTACLE

IN TWO ACTS.

ACT I.

SCENE I.—*A most picturesque forest, with water falls—birds of all descriptions are flying, feeding, and perching on the branches—while fairies with wings, are flying—others come dancing on—all partaking of dresses of feathers.*

CHORUS—FAIRIES.

Morning dews the sun dispelling,
Fairy spirits quit your dwelling;
Leave your groves with flow'rets crown'd,
Quit each shady haunt around;
On your fleecy pinions borne,
While bright Sol the hills adorn,
Spirits of the buoyant air,
Hither, hither, quick repair.

1st Fai. Say, why does our mistress, Queen of our tribe, the potent Aririana, summon us hither?

2d Fai. As yet we know not but it is our duty to obey her will. But see the doves of Venus, the Messenger of our mistress, descends and lo! our Queen appears.

[*The Queen of the Fairies descends in a Car composed of feathers of the peacock, &c.*

Fai. Hail! all powerful mistress, Queen Aririana!

Queen. This ready attendance, at my call, claims my thanks; but one I miss whom most I needed. Where is Papillo, my nimble spright?

Music—Enter PAPILO, L. H.

Pap. Potent Queen, pardon my tardy attendance.

Queen. Papillo, to thy care I must consign a charge, that claims my most especial care, see you well perform my bidding—listen! A youth and maiden, who, from their infancy, I have guarded from the wicked designs of their oppressors, now need my more than usual protecting power; which task, I assign to thee Papillo. Speed thee to the cluster of Isles, which stand in the midst of the Great Sea; to the one whose bold and rugged promontory will mark it out from all the rest, on that Island you will find the objects of my care, whose forms will at once assure you, 'tis them you must protect—guard the youth and maiden from the wicked power of their persecutors; assume such forms as time or circumstance may direct. Be vigilant, and be sure of reward most ample. Away, to your task.

SONG.—QUEEN and CHORUS of FAIRIES.

Light skim thro' the air,
 To yon Isle quick repair;
 Let no danger invade
 The youth, or the maid!
 To your task then away,
 My commands straight obey.

PAPILO

To my task I'll away,

Your commands to obey.

CHORUS.

To your task then away,
Your commands straight obey.

[*Papillo exits, L. H., the Queen, L. H. U. E., the others exeunt, U. E. L. H., and R. H.*]

SCENE II. — *The front represents a forest with a view of the sea and part of a wrecked vessel in the distance—a high promontory.*

[*SANGUINBECK appears on the overhanging cliff, R. H. U. E.—he descends—he is exhausted and his dress in disorder—Music.*]

Sang. So—landed with life, the cargo and crew gone to the bottom; well, Sanguinbeck, this is not the first time fortune has frowned on you, yet never more severely, for when a prisoner in the dungeons of Cyprus, e'en there she befriended you. My strength had almost failed me as I clang to the overhanging rock, faint and exhausted, no habitation near, no relief. I am faint with hunger and my limbs forsake me.

[*Music—falls.*]

[*A voice calls without—Hillio! Hillio! R. U. E.*]

Sang. Hark, a voice! Hillio! again! I know the sound.

[*Voice again—Hillio!*]

Sang. 'Tis nearer! [*TOPACK appears on the rock R. H. U. E.*] Ah! it is Topack, my slave, whom I have ever treated with severity; well, well, we are equals now.

Top. Hillio!

Sang. Hillio! hillio! Topack! it is I, thy master.

Top. Master! is it you?

Sang. Ay! come! come!

[*Topack runs to him as fast as he can down the rock—Music.*]

Top. Master, master, I thought I was the only being saved of all our crew.

Sang. No, you have a partner in your suffering; once your master, now your fellow.

Top. Nay, master, you are still my commander: the ship is gone, but her captain's saved, and while you are above water, Topack will serve you.

Sang. Honest fellow! but how to steer? in what latitude are we?

Top. [*Looking about—Music.*] Oh! master, mark! [*Starts in horror.*]

Sang. Well, what alarms you?

Top. Remember you not this land?

Sang. No, never before to my knowledge saw I it.

Top. Yes, master but we have.

Sang. When?

Top. 'Tis long since.

Sang. On what cruise?

Top. A wicked one! remember you the two infants of Cyprus, who—

Sang. Ah, I see, I know, I now remember, yet if—but no, it cannot be; it is, it is the shore, the overhanging cliff! each circumstance, like a tale long forgot, now returns with double force upon my memory. It was here, here, on this very shore, I left them naked and exposed to the mercy of Providence.

[*Music—falls.*]

Top. Nay, master, master, if—

[*Hassanbad without—Hillio! Hillio! R. H.*]

Top. Some one approaches! Master! master!

Enter HASSANBAD, R. H.

Hass. Hillio! hillio! boy! Where can this son of mine have strayed? I have been on the alert since daybreak, and not a single animal have I started, biped or quadruped! Last night's storm has driven all into their coverts, and he has pursued them to their retreats. Hollo! what game have we here? of what breed are you? speak if you can!

Top. Master! master!

Hass. Now, who, and what are you, that are stretching yourselves on the ground like wounded deer?

Sang. Shipwrecked strangers.

Hass. What, by last night's storm?

Sang. Even so.

Hass. It was a terrible one indeed; but we are used to them on this island, and a hurricane at night is a sure token of a brilliant morning. At what point were you wrecked?

Sang. Yonder, at the foot of that high promontory. There beneath the devouring waves, all I once possessed lies buried, and we are almost expiring for want of food.

Hass. Why, then, follow me, and you shall have it. [Going, R. H.]

Sang. Thanks! thanks.

Hass. From whence came you?

Sang. From the port of Bosora.

Hass. And whither were ye bound?

Sang. To Carthagena with merchandise.

Hats. And all gone to the bottom?

Sang. All except myself, the master, and this poor fellow.

Hass. Well, well, cheer up! for what can be done to comfort you, freely will I give. Our Island is not over wealthy, but I have enough, and something to spare for the unfortunate; and the poor shipwreck'd sufferers, of any nation, have the first claim to what humanity can bestow: so come, my dwelling is not far distant. I was pursuing my morning sport in the chase, and if instead of killing a buck, I have rescued two fellow creatures from an untimely end, I shall think it the best morning's work I ever had. So, come come!

[Music.—Exeunt, R. H.]

SCENE III. —*The villa and grounds of Hassanbad, L. H. 3 E. —the villa on one side with green blinds — flat roofed in the Turkish, or Italian style — the grounds neat and fanciful — various plants — in the centre, among others, an Aloe in a tub.*

Enter FAIR STAR from the house. L. H. S. E.

F. Star. Cherry and my father not yet returned from the chase; they stay unusually long this morning. I wish my brother was not so fond of the sports of the forest; I fear, each morn of his departure, some accident before his return —hark! hark! 'tis the horn—no—no, it was but the wind! I'll ascend the hill, and try if I can discern his approach.

[Exit, R. H.]

[*The Aloe opens and expands its flowers, and the fairy Papillo is seen to rise*

from it—she alights and comes forward.

Pap. So, yonder is the villa that contains the objects of my care—now, I must do the bidding of my mistress Aririana. But what shape shall I assume? I will try the touchstone of charity. Ah! Fair Star comes! I must away!

[Hides behind, R. U. E.]

Re-enter FAIR STAR, R. H.

F. Star. What do I see! the aloe in bloom? Sure some spirit hovers o'er our Island. I have strained my eyes in vain, I cannot discern them! If they were near, I am sure my brother would give the accustomed signal of his approach, by sounding his horn; I am very, very uneasy at his stay.

PAPILLO appears as a poor old woman, R. U. E.

F. Star. What want you, good woman?

Pap. Charity, charity, sweet maid! Alack! I am old and poor, and have travelled far.

F. Star. There, there is a piece of gold to assist you on your way.

Pap. Thanks! thanks! *[Starts at seeing her hand.]*

F. Star. What alarms you?

Pap. Let me behold the lines of your hand, sweet maid, and I will tell you if my thoughts are true.

F. Star. There. *[Showing her hand.]*

Pap. I was right—these lines foretell days to come, of wonderous change of fortune to thee and thine.

F. Star. If you know aught relating to me, my brother, or my dear father, Hassanbad, impart it.

Pap. Hassanbad is not thy father.

F. Star. Not my father?

Pap. No.

F. Star. But is he the father of Cherry?

Pap. Of neither, nor are ye natives of these shores.

F. Star. How know you this? and if it be true, oh, tell me who my parents are?

Pap. The secret is veiled in obscurity, which time alone can clear. Nay, scorn not my words, Fair Star! and so, farewell!

[She vanishes, R. H.]

F. Star. Nay, nay, stay, and tell me if—she is gone—vanished! have my senses wandered? No, such a one I beheld, and still her words dwell on my ear; Hassanbad is not thy father, nor the father of Cherry, nor are ye natives of this land!

Hass. [*Without*, R. H.] Come, come, cheer up, you're at home now.

F. Star. Ha! it is my father, Hassanbad; good heavens! two strangers, and Cherry not with him! I cannot now encounter them, this strange woman, and her words have made such deep impression on my heart; I would fain chase them away, but it will not be! Ah! they are here! I must begone!

[*Music. —Exit into house*, L. H.]

Enter HASSANBAD, showing in SANGUINBECK and TOPACK, R. H.

Hass. So, so that's well: here we are at last; to the hungry and weary, every yard seems a furlong. Gaib! Norab!

Enter GAIB and NORAB, L. H.

Hass. Quick a seat! a seat! [*They exit and re-enter bringing on table and seats.*] Now wine and refreshments. Quick! Quick! these two poor fellows were shipwrecked last night on our coast, and need our aid. Why in the name of all that is wonderful, what have we here? the aloe in blossom! why it has sprung up like a dart; it was scarce freed from the root this morning, when I went forth to the chase. [*The table spread, Topack devours most eagerly.*] So—so—but gently, gently, my good fellow, or you'll choke yourself—he bolts like an ostrich—spare not, but don't rat it so fast; your master would have but a bad chance with you, if you and he were obliged to share the last day's ration—so, that's well; there, and now a cup of right muscadine to warm the salt water in your stomach; come, I'll join you. [*Drinks.*] Well, and now, how feel you after that?

Sang. Thanks, refreshed in body and in spirit.

Hass. That's well; and, you my other friend, how are you after your repast—better?

Top. Yes.

Hass. Why you look better, your sallow cheek has the tinge of health on it already, and your eye sparkles like a brilliant jet!

Top. You are merry, sir—

Hass. Merry! and so shall you be too, anon; for I am sure by your face you are a

merry fellow! I wish I could say as much for your master: but true, he has cause for being sad! all gone! well, well, come, sir, t'other glass.

Sang. No more, I am recruited well, and in such an enchanting place, health and strength must quick return.

Hass. You like it then, that's well; if good food, a comfortable couch, and the sports of the chase can compensate for the loss of your vessel, why partake of them freely 'till you can again find means to return to your native place. Gaib, where's my daughter?

Gaib. In the conservatory, sir.

Hass. Tell her to come to me. I want to introduce two strangers to her.

[Exit Gaib and Norab in house.]

Sang. You have children then?

Hass. Children! Aye, and two as lovely ones as ever blessed mortal man.

Sang. Girls!

Hass. No, fortune has been kind to me, in giving me one of each.

Sang. Of what age are they?

Hass. Humph!

Sang. Of what age are they?

Hass. Age! by the lord, I can hardly tell. Some sixteen or seventeen! and I'll challenge all nature to surpass them; but you shall judge of my daughter, for here she comes.

Enter FAIR STAR from the house.

Hass. Ah! my star of beauty! *[Comes to her.]* the blessings of the morn on you! I have picked up two poor fellows who were cast on our shore this morning from a vessel wrecked in last night's storm; and you must cheer and bid them welcome.

[He passes Fair Star across to Sanguinbeck, who, on the instant he sees her, starts—and Topack who has been busy eating, the moment he sees her, drops what he has in his hand. —Music.]

Sang. Powers of—

Top. Ah! *[Sanguinbeck stops his mouth.]*

F. Star. The strangers are faint: help! father!

Hass. How now, sir!

Sang. Pardon! it was but a sudden faintness; it is passed—

Hass. Will you retire to an apartment? daughter, prepare a chamber.

[*Exit Fair Star into house.*]

Sang. No, the air—the soft breeze will quick restore me to myself.

Hass. Come, come! well, and now how are you? I suppose my daughter's charms surprised you, sir, eh, eh!

Sang. True, true, I was surprised; the mark on her forehead of a brilliant star, caused my wonder.

[*Looking at Topack.*]

Hass. The star! yes, and so I call her Fair Star.

Sang. And she is your daughter?

Hass. My daughter! to be sure, whose do you think she is? why do you ask that?

Sang. Nay but from a strange coincidence of appearances that—

Hass. Of appearances—

Sang. Aye, to a tale that was the talk of the whole city from whence I came, and thus it ran. Some sixteen or seventeen years since—

Hass. Seventeen years!

Sang. A lovely girl was stolen—

Hass. A girl stolen!

Enter FAIR STAR, L. H.

Sang. And boy too—

Hass. Ay!

Sang. The one marked with a precious jewel, like to a brilliant star—the other, one of a ruby tint.

Hass. A ruby tint!

F. Star. What do I hear?

Sang. Both placed on their foreheads.

Hass. Indeed! [*Topack is about to speak, Sanguinbeck stops him.*] and who, or what was the villain, that could deprive a parent of their children.

Sang. Of that the tale is silent.

Hass. More's the pity; for the wretch who could derive a parent of two lovely infants, should have been branded by the hand of Providence, with some mark so indelible, that all men might know him.

Sang. A mark! —Ah, it will discover me.

Hass. Oh! that I knew him and were near him, I'd fix my fangs on his flesh, fast as a hound on his prey, and never loose my hold till I had seen the bowstring twisted tight round his inhuman throttle!

Hass. 'Tis well, and now, let's in, an hour's rest will ease your weary limbs.
 Come, and for this welcome all I ask is your secrecy on what you have heard.
 Come, come! [*Music.—Exeunt into house—Topack and Sanguinbeck exchanging looks as they enter.*]

SCENE IV. —*The forest, the chase.*

CHORUS.

[*Horns sound and are echoed behind.*]

1st. Hunter. Hillio! hillio! hillio!

[*Echoed*]

Enter 1st HUNTER, R. H.

Hark, hark, over valley and hill,
 From dell and woodland around,
 Over streamlet and murmuring rill,
 Sweet echo replies to the sound.
 Hillio! hillio! hillio!

[*Echoed, R. H.*]

[*Answered, L. H.*]

This way—hark! they reply,
 Thro' thicket and covert they bound;
 From dingle and brake they draw nigh,
 While echo replies to the sound.
 Hillio! hillio! hillio!

[*Echoed.*]

Enter HUNTERS, L. H.

1st Hun. Welcome, brother to the chase,

Our master's footsteps did you trace?

2d Hun. The tangled thickets we have beat,

Yet in vain our master seek.

1st Hun. Sound the horn, that each swelling note,

On the passing gale may smoothly float.

[*Horn echoed.*]

Cherry. [*Behind.*] Hillio! hillio! hillio!

1st Hun. Hark! hark! that way comes the sound,

Our lov'd master we have found.

Cherry. [*Behind.*] Hillio! hillio! hillio!

1st Hun. Listen to his wished reply;

His well known voice we can descry.

Cherry. Hillio! hillio!

1st Hun. Hark! hark! —hillio! hillio! is the cry. [*Exeunt severally.*]

SCENE V. —*A Forest.*

Enter CHERRY, R. H.

Cherry. Why, was there ever any thing so perplexing! I hear the voices of my companions in the chase near me, yet cannot encounter them! I am quite exhausted with pursuing the sound, and must rest awhile on this bank: I'll hang my horn and spear on the branch of this tree, that they may know where to find me, if they pass this way. I am very tired, and very hungry too, but I cannot resist the desire to repose awhile.

[*Lays down and falls asleep.*]

[*The back part of the wood gradually opens, and through a mist shows a city in a distance—the Fairy Papillo is seen through a mist, and Cherry standing before her in an attitude of wonder—Music.*]

Pap. [L. H.] Cherry, why look you thus amazed?

Cherry. [R. H.] At thy form, sweet spirit, for so I conclude you are, and not one of this earth.

Pap. True, and my errand here is to impart to you news of deepest import.

Cherry. To me?

Pap. Aye, to thee, Cherry.

Cherry. And what news is that, sweet spirit?

Rap. To tell you you are not the son of Hassanbad.

Cherry. Not the son of Hassanbad?

Pap. No; nor are you of this land.

Cherry. What place then?

Pap. See'st thou yon stately city?

Cherry. I do.

Pap. That is the land of thy birth.

Cherry. And of Fair Star's too?

Pap. Ay, which city you and Fair Star must embark for by sunset this evening.

Cherry. By what means? in what way must we reach it?

Pap. Behold yon gallant vessel! [*The waves, and a splendid Galley appears in*

the distance. —*Music.*] that, that shall convey you to your native city.

Cherry. And where shall I find that Galley?

Pap. Within an hour—mark well—an hour! do you and Fair Star repair to the shore, where all shall be in readiness. Fail not, or woe and misery will follow. Obey, and power, wealth and happiness are thine and Fair Star's. Remember within an hour—farewell!

[*Music.*—*the wood closes on the vision.*—*The Fairy Papillo goes to the horn, touches it—the horn sounds—Cherry struggles in his sleep.*

Cherry. Yes, yes, I hear! hither! hither this way! this way! now comrades [*Starts up,*] not here! —I'm sure the horn sounded—and—no, no, and yet I heard it distinctly, and in my sleep beheld the most angelic form! it spoke of Fair Star, my sister too, and—

F. Star. [*Without.*] Cherry! Cherry!

Cherry. Ah! that voice! it is—it is—it is my sister.

Music—Enter FAIR STAR, L. H.

F. Star. Oh brother, have I found you?

Cherry. Dear sister!

F. Star. Why have you staid so long?

Cherry. Dear Fair Star the chase overcame me, and I sank on that bank to repose awhile, when—

F. Star. Oh brother! I have such news for you.

Cherry. And I have such things to tell you, Fair Star! Scarce had I laid me down, when a figure like an angel stood before me, and told me I was not the son of Hassanbad.

F. Star. Good heavens!

Cherry. And that we were both born in a distant city.

F. Star. Is it possible?

Cherry. And that before night we must quit this shore.

F. Star. Quit this shore!

Cherry. And sail for the land of our birth.

F. Star. It is true, brother! all is true! [*In great joy.*] I overheard Hassanbad, whom we always thought our father, tell it to a stranger, he brought home with him this morning; he said, we were not his children.

Cherry. But can you tell by what means we are to reach the city?

F. Star. No.

Cherry. A beautiful ship is to be ready at the shore in an hour from this time, and I promised on my oath to be with you, prepared to embark in it.

F. Star. Can it be Cherry?

Cherry. Yes, in such a grand vessel, sure no king yet ever was master of.

F. Star. Dear brother, let us quick make for the house and prepare.

Cherry. Have with you, sister! for I feel as if new life and strength were imparted to me, since this news: come, come then, away, dear sister. [*Music—Exeunt.*]

SCENE VI—*The Villa of Hassanbad.*

Enter SANGUINBECK, from the house, L. H.

Sang. Found! found! what is best to be done? Return with them to Cyprus, I dare not; no, no, the vengeance of my employer in their destruction would overwhelm me! This slave too, knows the secret, and his soft and tender nature, may tempt him to divulge it. [*Topack has listened.*] Topack, you know me well! know I am not one to be easy dealt with; you are in possession of the plot laid against this fair maid and her brother; now mark me—swear—

Top. Look, look, Master—see—see!

Sang. Perdition! it is the boy! both preserved.

Enter CHERRY and FAIR STAR, R. H.

Sang. Sweet maid, your father has wondered at your long absence, and is most anxious to see you.

Cherry. Not more, sir, than my sister and myself are to see him, so pardon, pray, our thus abruptly leaving you.

[*Music. —Cherry and Fair Star exit into house.*]

Sang. What a form! how noble! if he should e'er discover that — [*Topack is sneaking towards the house.*] Ah! slave, remember your oath! remember the dagger is quick in its operation! breathe but a word, give but a sign, a look, and I plunge it in your heart. [*A noise heard within of disputing.*] Hark! hark! what tumult this—

Enter HASSANBAD, CHERRY and FAIR STAR.

Hass. Why, was there ever such romantic folly heard of before?

Cherry. Dear Hassanbad, it must be so.

Hass. What, quit me, your father?

Cherry. No power can alter me.

Sang. What is the dispute, sir?

Hass. Why, some spirit has taken possession of them I think, they vow to leave me; me who have more than sixteen years nourished them.

Sang. Leave you! why young sir—

Hass. Some phrenzy has possessed him; he talks of an irresistible impulse to visit some strange city—that he will embark on the instant.

Sang. Embark! on board of what vessel?

Hass. Nay I know not; one of coral, I suppose, borne on the back of dolphins, or I know not what. Now dear Cherry, my dear boy!

Cherry. It is in vain to oppose me, no power can alter me, and I must be gone, ere another hour is past.

Hass. Well, if you have the power to build a ship, strong and yare, with mast and tackle tight, within an hour's space, I'll not oppose you, but on the contrary, we'll joyfully bear you company.

Cherry. Do you promise that?

Hass. I do.

Cherry. Truly?

Hass. Aye—truly!

Cherry. } Dear Hassanbad.
F. Star. }

Sang. And if it be so, and you will accept of the aid and service of one who knows all points the various winds do blow, to steer your vessel to the wished-for port—I am willing to be your captain, young sir.

Top. And I your master.

Hass. Ha! ha! well said when the ship is built though, ha! ha! ha!

Cherry. I hold you all to your several promises: make ready Hassanbad to meet me at the shore, in less space than one short hour, and if you find not a vessel, gallant built and rigged, I will be content to remain and endure your taunts and sneers. If it be as I said, you are content to sail with me.

Hass. I am— I am—as far as wind and water will carry us.

Cherry. 'Tis well—come, come let us in and prepare for the voyage.

Hass. Little preparation will serve for such voyage, I fancy.

Cherry. Well, well, wait but an hour and be convinced.

Hass. I shall, I shall—ha! ha!

[Exit Cherry, Hassanbad and F. Star into house.]

Sang. Should this romantic project prove real, I shall have them again within my power. If a vessel be prepared by any superhuman means, as he avows it will, I will steer them to some distant shore, where I may secure them beyond escape. Remember your oath, and if this prove true, you shall henceforth participate in my fortunes; come, away! [*Exeunt into house.*]

SCENE VII.—*A Picturesque Landscape.*

ARIRIANA and FAIRIES, R. H. meet PAPILO, L. H. — *Music.*

Ariri. Now, my trusty Papillo, have you drawn the objects of your care to the appointed place?

Pap. I have, fair Queen.

Ariri. Was the galley ready for their reception?

Pap. It was, and at anchor close on the sands, as you commanded.

Ariri. With sail and tackle well supplied?

Pap. All, and of most costly materials are they composed.

Ariri. Did you see them embark?

Pap. I did.

Ariri. And quit the shore?

Pap. Aye.

Ariri. Who accompanies them in their voyage?

Pap. Hassanbad, the long supposed father.

Ariri. Who beside?

Pap. Two, who but this morn were wrecked on this very shore.

Ariri. I know them well! and one of them shalt in time meet the punishment his wicked deeds deserve. But, speed thee, my Papillo, to the vessel, and mark my words; what course soe'er this stranger steers for, do you so guide the galley, that it make for no other port, but that of Cyprus. Quick away!

Pap. I am gone, all potent mistress, to do thy bidding.

[*Song, Aririana. —Exeunt Papillo, R. H. the rest, L. H.*]

SCENE VIII. —*The Port and Pier of Cyprus—a tower, or light house on one side—a parapet wall close down with the front of the stage—the stage thrown open to the very extent at the sides and back. The pier is crowded with the citizens of Cyprus to see the galley enter the port—guns firing, shouting &c. —the galley comes from the very back part of the stage, and after making several tacks, passes round the light house and pier, and enters the harbour of Cyprus.*

CHERRY, FAIR STAR, HASSANBAD, TOPACK *and* SANGUINBECK, *are seen on the deck.*

CHORUS.

Sentinel. On Omar's Tower the signals fly,
To warn us of some vessel nigh,
Quick, the floodgates open, let in the tide,
The gallant barque in port can safely ride.

[The floodgates are opened, and the waters are seen to fill the harbour.

Hark! hark! the rolling drum,
And martial trumpets loud
Proclaim them great that come!
And, see, along the pier they crowd,
And on the pebbly shore they stand,
To bid the strangers welcome to our land!

[The Pier is filled with spectators and soldiers with military band.

Sound the trumpet! let the cannons roar!
Wave the Grecian flag on high!
A barque so gallant ne'er before,
Anchor'd on our Cyprus shore,
As that which now draws nigh!

[The galley enters the harbour.

Huzza—huzza—hark! along the strand.
They shout a welcome to our land.
Huzza! huzza!

END OF ACT I

ACT II.

SCENE I. — *The grove of Illusion — a beautiful grove, which is for a time obscured by a thin airy vapour, that gradually disperses and shews an interminable range of beautiful trees and shrubs.*

Papillo enters, and calls together her Fairy troop, who as they enter the grove, their numbers are multiplied ad infinitum; and every dance and gesture is by means of reflectors and illusion quadrupled to them.

Enter QUEEN ARIRIANA.

Queen. Have you landed your charge safe in Cyprus?

Pap. I have, my Queen.

Queen. 'Tis well; and for thy care, thou shalt rove through my groves and walks unrestrained in all thy pleasures, when this pair are free from danger.

Pap. Are they not so my Queen?

Queen. Not yet; for the youth must pass the ordeal of adversity, which surmounted, he will meet a generous reward.

Pap. And what further duties must I render him?

Queen. You must work upon his valor, to unravel the hidden secret of his birth and Fair Star's. More you shall learn hereafter, for the present, speed to Cyprus, and interpose thy power, wheresoe'er it chance thee, to aid them. Away to Cyprus.

[*Exeunt, L. and R.*]

SCENE II—*The Ramparts and Walls, with a general view of the port and city of Cyprus.*

Enter SOLDIERS *carousing, R. H.*

GLEE.

1st verse. Pass the cup around, my hearts,
 For wine 'tis imparts,
 True joy to us traders in war;
 Of Greek wine we'll quaff,
 Troll the song sport and laugh,
 And dance to the sprightly guitar.
 Our fathers of old,
 As we have been told,
 Fir'd Troy for Helen, their beauty.
 But we have no Menelaus,
 For a lass now to slay us,
 Yet to Venus pay homage and duty.

Then pass the cup around,
Dull care is aground,
As the sparkling Falernia we quaff.

2nd verse. Fam'd Achilles, the victor,
Slew intrepid bold Hector,
With his long Grecian javelin so stout,
And each warlike Trojan,
At home could not sojourn,
For he charg'd them, and put 'em to rout.
The fight being won,
Right blithely they sung,
With Ollahs they toss'd the cup up.
Drink around ere we part,
Nought enlivens the heart,
Like a draught from the sparkling cup;
Then pass the cup round &c.

[*Exeunt*, R. H.]

Enter GIAFFER and NOUREDDIN, R. H.

Giaf. And could you not learn from whence they came?

Nour. No my Lord.

Giaf. And in a vessel so richly furnished, say you?

Nour. Not surpassed by the famed Egyptian Queen's, when she sailed to meet
the Roman Lord.

Giaf. Where dwell they?

Nour. In the Etruscan villa of the rich Arabian Merchant, of whom they have
purchased it.

Giaf. So wealthy too?

Nour. The Galley, my Lord, was stowed with caskets of plate and jewels; and
wardrobes of most costly apparel, half of which are scarcely disembarked.

Giaf. Have messengers been sent to command the appearance of the Captain of
the Galley, before me?

Nour. They have, my Lord.

Giaf. Saw you the young pair, whose beauty you so extolled to me but now?

Nour. No my Lord, but report bespeaks them to be handsome in their persons,
though most strange in their appearance.

Giaf. Wherefore strange?

Nour. One of them, the female, has a mark on her forehead of a most brilliant star.

Giaf. [*Surprised.*] Ay.

Nour. The youth her brother, a jewel of a ruby colour shines bright beneath his ringlets.

Giaf. [*Agitated.*] Indeed! of what age appear they?

Nour. By nearest guess, not more than seventeen.

Giaf. It is not well, for such as you have described the owners of this vessel to be, thus to enter our port of Cyprus unannounced—and as chief Magistrate of the city, acting by order of the Queen, it is my duty to be most strict in my inquiries concerning these strangers — hasten therefore the approach of the Captain of the Galley. [*Going*, R.

Nour. [*Going.*] He comes, my Lord.

Giaf. Where, which is the man?

Nour. He, who now approaches.

Giaf. That! is that the captain of the Galley?

Nour. It is, my Lord.

Giaf. I should know that face; and if—it is—it is—leave me, I will question him.

[*Music.*—*Exit Nour*, R. H.]

Enter SANGUINBECK richly dressed, L. H. going R.

Giaf. Stranger—

Sang. Is it me you mean?

Giaf. You; —I must speak with you—as chief Magistrate of this city, I demand to know from whence you came?

Sang. From the port of Basora.

Giaf. As a merchant, to trade with us of Cyprus?

Sang. No, not so.

Giaf. Wherefore come you then?

Sang. But as a voyager. My master is of an enquiring mind, and wished amongst other cities famed for their greatness, to view that of Cyprus—no more.

Giaf. What rank, what title bears your master?

Sang. Title—

Giaf. Ay, title.

Sang. A private gentleman, no more.

Giaf. His name?

Sang. Hassanbad.

Giaf. And the youth and maiden are his children?

Sang. Yes, yes, sir—

Giaf. A most strange and costly Galley for a private man whose wealth, too, seems to surpass a monarch's revenue. Where abides your master?

Sang. At the rich Arabian merchant's.

Giaf. And you dwell with them?

Sang. Aye, sir.

Giaf. Were you ever in this city before?

Sang. No, never 'till now.

Giaf. Never?

Sang. No—never.

Giaf. So, farewell; [*Going* L. H.] a short time hence and we may meet again.

[*Music.—Exit Gaffer, L. H.*

Sang. What may this mean? His words betrayed suspicion, after an absence of seventeen years, surely none can recognize me; and yet, his scrutinizing eye seemed to intimate a previous knowledge of me; and each word he uttered fell upon my ear, like the voice of one I tremble but to think of. If it should be—no—no—no—he is long since dead, and no living creature knows me but Topack—what accursed chance drove the vessel, spite of all my efforts to the very port I would have avoided? I must be cautious—should fortune favour me, for a time, I will store myself from the treasures of the vessel, and sail far, far from this dreadful city.

[*Music.—Exit, R. H.*

SCENE III. —*The Etruscan Villa—the Vestibule looking on the sea, through a range of beautiful walks.*

Enter CHERRY, FAIR STAR, and HASSANBAD, *richly dressed*, R. H. U.

Hass. Nay, nay, only consider.

Cherry. Now prithee father that was, don't thwart me; you are ever crossing me; had I followed your counsel, I and my dear sister might have remained all our lives on our solitary island, and never have visited this beautiful city.

Hass. Well, well dear boy, for still you are so, I only advise a little caution—not to be so lavish of the riches, which fortune has so miraculously sent you.

F. Star. Hassanbad advises well; do not so soon brother, mix with these strang-

ers.

Cherry. Wherefore, dear sister, do they not court our acquaintance?

F. Star. True, but prove them first to be worthy our knowing, else let us pass our days in peace among ourselves, while we remain in this new habitation.

Cherry. Nay, dear sister, it were an offence to refuse their visits. I have returned answers to all who have sent their names, that I should be proud to see them this evening at our villa, where my dear sister shall shine like a queen among them.

[*A noise without of talking.*

Hass. What tumult is that?

Cherry. It is Topack, whom I have appointed as my secretary, and master of the revels; and he's busy with the different tradesmen, artists and others, making preparations to receive our guests in a manner befitting our fortunes.

Hass. Well, well; light come, light go. 'Tis true our ship was stowed with wealth enough to satisfy the most voluptuous; but it may lead to unhappiness.

Cherry. How so?

Hass. It may create a jealousy in the natives to see a stranger possessed of riches beyond the greatest lord among them; therefore, dear boy be cautious.

Cherry. Nay fear me not: —besides, the galley waits in the harbour, and if we find our situation here unpleasant, we can quit it at an hour's notice. So be gay, dear sister, and dazzle all beholders with your beauty. And do you Hassanbad, receive and welcome our guests as they arrive. Come, come, away, and make ready for their reception.

[*Exeunt Hassanbad top, rest, L. H.*

Music.—*Enter* TOPACK *with* TRADESMEN, ARTISTS, &c.

1st Trades. Worthy sir, permit me to offer this list.

2nd Trades. Be pleased to look at my inventory.

3d. Trades. And mine.

4th Trades. And mine.

Top. Don't hurry me. Is all ready?

All. All, all.

Top. Fit for the reception of our guests.

All. All, all.

Top. Now for your accounts—what are you?

1st Trades. Purveyor, sir—purveyor to the late owner of this mansion, and hope for your honour's favours.

Top. Favours! oh true! you understand? [Points to the palm of his hand.

1st Trades. If your honour would be pleased to accept of this.

[Gives money to Topack. Topack crosses to each.

2nd Trades. I furnished the house with wines.

Top. Hem! [Holds out his hand.

3d Trades. And I with silks and merchandize.

Top. Hem! [Holds out his hand.

4th Trades. I decorated the grand pavillion, and hope to—

Top. Hem! hem! [Holds out his hand.

All	}	If your honour—
the		Would your honour—
Trades.		May I hope that—

Top. Ay, ay to be sure! you shall be retained—go to work, to work.

1st Trades. Bless your honour.

2nd Trades. Worthy sir—

3d Trades. Thanks, sir, thanks.

4th Trades. Long live the noble strangers.

} *All speak as they
exeunt, R. H.*

[*Music. — Topack laughing, and looking at the money he has received, when turning to go off, he is met by the little old woman.*

Top. What want you here? begone! —This is no place for such as you.

Old W. Nay, good sir, refuse not aid to the poor and old.

Top. Old and poor are you? There's for your poverty, as for your age I cannot amend that.

Old W. Nay, it is not base money, that I want.

Top. No; what then?

Old W. An interview with your lady.

Top. My lady! you, you talk with her; she is not used to converse with the like of you.

Old W. And yet I *must* see her.

Top. Indeed you must not—so begone.

Old W. And you'll not conduct me to her?

Top. By our prophet, no! So no more words, but away.

Old W. Yet reflect—say you will—

Top. If I do, may my tongue never wag more!

Old W. Be it so, for the refusal of my request, be dumb, and so farewell.

[*Exit*, L. H.

[*Topack exults and seems to talk to himself, till at last he finds he has no voice, then his passion changes into grief.*

Enter HASSANBAD, L. H. U.

Hass. So, Mr. Secretary, or Major Domo, or whatsoever you are, are the preparations ready?

Top. Ag—gag—gag.

Hass. What say you?

Top. Ag—gag—gag.

Hass. What the deuce do you mean? Speak to be understood.

Top. Ag—gag—gag.

Hass. Why, what ails you? Have you lost the use of your tongue?

Top. [*Nods.*]

Hass. What! dumb.

Top. [*Nods.*]

Hass. Why in the name of wonder, how came you thus?

Top. [*Describes in action the little old woman made him so.*]

Hass. An old woman, mean you?

Top. [*Nods.*]

Hass. What, was she here?

Top. [*Nods.*]

Hass. What, since I left the grounds?

Top. [*Nods.*]

Hass. And she—she has made you dumb?

Top. [*Nods.*]

Enter SANGUINBECK, L. H.

Hass. Here comes your companion;—here's sad work to begin with, in our voyage to this island.

Sang. What has happened?

Haas. What! why this poor fellow has been struck dumb all at once.

Top. [*Nods.*]

Sang. Dumb!—thus far fortune befriends me; he cannot now at least betray me.

Hass. See, yonder comes your young master and his sister, ready to receive the expected guests.

Enter CHERRY and FAIR STAR richly dressed.

Hass. So here's a goodly beginning to our visit to the city.

Cherry. What mean you?

Hass. Only your prime secretary has lost his speech, that's all—this poor fellow is dumb.

Cherry. How came he so?

Hass. Some imp or other in the form of a decrepit old woman has flown away with his tongue.

Cherry. Is it so?

Top. [*Nods.*]

F. Star. Like an old woman say you?

Top. [*Nods.*]

F. Star. It must have been the one, who foretold me, Hassanbad was not my father.

Cherry. Nay dear sister, droop not. It shall be my care to console the poor fellow by every act of kindness I can bestow—so cheer up, dear sister. [*Music heard without.*] Hark! our guests are arrived. Come, come, dear sister be gay and make them welcome.

[*Various visitors assemble, ushered in by a train of servants, L. H. U. Cherry, Hassanbad, and F. Star bid them welcome. One makes towards Sanguinbeck and takes him apart.*]

Sang. To speak with me? I am a stranger to your city. What can be your business with me?

Stranger. That you shall know when we are alone.

Sang. I am not used to be commanded thus, and—

Stranger. See you this paper? Obey or—

Sang. I do—I do— this way—this way. [*Exeunt, L. H.*]

Music.—Topack having noticed the interview follows them off—sofa brought on, L. H.

Cherry. Welcome, most welcome! I am honored in your notice, and beg you freely to partake of what my means can afford, and give a loose to mirth and revelry.

CHORUS.

Let the merry cymbal sound,
In sportive measure beat the ground,

Join the joy inspiring dance,
 With nimble foot each pair advance.
 Welcome to our Cyprian isle,
 Where Venus did the hours beguile,
 May your bliss each hour increase
 And crown your ears in balmy peace.
 Let the merry cymbal, &c.

[*Dancing in which Cherry and Fair Star dance—Pas de deux—all retire up.*]

SCENE IV—*The Colonade.*

Enter TOPACK, L. H. *crosses and exit* R. H. —*Enter* SANGUINBECK and STRANGER, L. H. [*Giaffer in disguise.*]

Sang. Now, sir, we are safe from intruders: what is the purport of this interview?

Giaf. To tell you, I know you.

Sang. Know me!

Giaf. Seventeen years since I released you from the galling fetters of a galley slave.

Sang. Ah! Giaffer! alive!

Giaf. He. [*Throws open his dress—Music.*]

Sang. Oh do not betray me, do not consign me over to death, or what is worse, the bondage of a slave.

Giaf. Villain! you remember the conditions on which you were to purchase your liberty and life?

Sang. I do—I do.

Giaf. How comes it then, that the infants you vowed to destroy, yet live? nay more, that you have dared to return with them to Cyprus?

Sang. It was my purpose at our parting to have fulfilled my promise. For three stormy nights we were exposed to the fury of the elements. On the morning of the fourth, our bark got on shore on a small island, where I left them to the mercy of fate, and for sixteen years have been ignorant of their existence; when fortune cast me again on the very island where I had left them. And on the self-same day, the galley, that brought them hither was, by magic—for no mortal power could have achieved such a wonder — found waiting on the shore. Some supernatural instinct compelled the youth to quit the island and

embark on board the galley—I offered my service, and on the same day we all set sail.

Giaf. And why steered you to Cyprus?

Sang. In vain I strove against it—some overruling power drove the vessel to this port.

Giaf. This tale's all a trick, a fabrication; but mark me this paper invests me with full power over your life, and by our prophet I swear it, if before the turret clock strikes ten, you do not bring me an assurance that they are dead, thy head shall pay the penalty of thy neglect — remember, e'er the turret clock strikes ten.

[*Music. —Exit Giaffer, L. H.*

Sang. It must be so; they must die. Yes, both, both must perish by this hand. I cannot escape; no nothing but their deaths can save me. I will seek them instantly. Overcome with the sports of the dance, Cherry has betaken himself to his couch—I will watch my time, and unseen by mortal eye, strike the fatal blow.

[*Exit, L. H.*

[*Music. —Topack comes trembling forward, at length he recovers and vows to follow and prevent the deed.*

SCENE V. —*On one side a recess with a couch—on the opposite side a door way, R. in flat. Cherry is asleep on the couch, over which hangs a lamp. SANGUINBECK comes on cautiously R. D. in flat, and TOPACK following—SANGUINBECK is irresolute—TOPACK hides behind the drapery of the couch. SANGUINBECK approaches the couch, and quits it again unable to strike.*

Sang. I— I cannot strike—my arm refuses the cruel office—no—no I cannot. [*At this time the clock strikes ten.*] Ah! 'tis the signal of my death, or his, or both. It must be—he dies. [*As he approaches the couch, Topack having hidden behind it, blows out the lamp.*] What accursed chance has extinguished the light. Ah! I hear footsteps—I must be quick. [*He again gets towards the couch when he is about to stab Cherry—Topack wrests the dagger from his hand—struggles with him—Sanguinbeck falls—Cherry escapes at a window—Topack follows him.*] Foiled again! some invisible power interposes. Ah! a light: it is, it is Fair Star.

Fair Star comes down the stairs with a lamp, L. H. goes towards the

couch. —Music.

F. Star. Cherry dear brother—ah! not here? gone—and Sanguinbeck you here! wherefore are you in this chamber—ah! why look so upon me? Ah! what would you? a dagger too! for what purpose are you here?

Sang. A wicked one. It was I who stole you from your parents while yet an infant—

F. Star. You!

Sang. I—the very wretch, whom fate now commands this instant to destroy you—

F. Star. Ah! for mercy spare me; think on the kindness shown you, when shipwrecked upon our coast—think of my affection to my dear brother, and spare, oh! spare me! [*On her knees.*]

Sang. Let the axe or bow string do their office—I will not perform the cruel deed. [*Raises her up.*]

F. Star. Bless you! bless you!

Sang. You must away! you must fly on the instant.

F. Star. Fly whither?

Sang. Quit, quit this city.

F. Star. But my brother.

Giaf. [*Without.*] Follow! to the right.

Sang. I see—I hear them come.

F. Star. Them! who?

Sang. Your foes and mine—

Giaf. [*Without.*] Follow! search, search every avenue.

Sang. Away! away, if you would save your life, now while the bright moon lends her light to guide us, and to gain the vessel.

F. Star. And leave my brother—never, never—

Sang. Fear not for him! the same guardian power that has protected you both from your birth will still befriend you. Hence away! do not mistrust me, but away while yet escape is possible. [*Exeunt, L. H. D. in flat.*]

SCENE VI—*The Valley on the skirts of the city of Cyprus which is seen in the distance.—the moon shining very bright.*

CHERRY and TOPACK *lying on a bank.*

The Fairy PAPILO appears, L. H.

Pap. Cherry awake! arise! and you his faithful vassal.

Cherry. Ah! that form, the spirit of the forest?

Pap. The same.

Cherry. Oh tell me of my sister, of Fair Star.

Pap. Fair Star is not thy sister.

Cherry. Not my sister?

Pap. No; but of royal issue are you both, and thy reward shall be thy union with Fair Star, if you encounter the dangers that interpose between you and her.

Cherry. Oh! talk not of danger, I would brave the bitterest ills of fate to be blest with Fair Star.

Pap. Seek then the dancing waters, whose powers are such that they can bestow on those, who taste of them never fading youth and beauty and joy supreme!

Cherry. Where may they be found?

Pap. In the burning forest, in the Lybian deserts; *that* once obtained, it will conduct you to the summit of Caucasus, where the green bird of the icy mountain will lead you into the presence of thy father—are you willing to make the trial?

Cherry. I am.

Pap. Be firm, fear not, overcome thy opponents, and be blessed!

[*Music.*—*A part of the rock opens and shews a brilliant suit of armour, with a looking glass shield.*

This glittering armour of temper true,
 No opposing power can subdue;
 But all resistless force must yield,
 Before this bright refulgent shield.

[*Topack assists Cherry to put on a breast plate and helmet—gives him the shield and sword, and also furnishes himself with arms—unsheathes and flourishes his sword.*

Arial. —CHORUS.

Cherry, Cherry, quick away,
 Thy guardian genius straight obey.

The magic waters if you gain,
 Every wish you will obtain.
 To the burning forest speed,
 Relief shall wait you at your need.
 Would you save your lov'd Fair Star,
 Quickly mount your friendly car.
 Away! away! away!

[*The bank on which Cherry reposed changes to a war chariot drawn by eagles. Cherry and Topack get into it, which carries them off as the chorus ends.*]

SCENE VII—*The burning forest—in the midst of which stands the dancing waters in a basin—the waters babble and have a dancing motion—the forest has the appearance of fire, by means of gas, red foil and red fire.*

Enter CHERRY and TOPACK cautiously—see the waters—Cherry approaches, is repelled by the fire issuing from various parts of the earth, and he makes several attempts, is driven back by Salamanders, Serpents &c. which he encounters and compels to retreat by the reflection in the glass shield—Topack is equally valiant—a gigantic figure in fiery armor, with a shield large enough to conceal his whole frame, and with a sword of fire encounters Topack, who defends himself with a club while Cherry encounters two others—Cherry, by the reflection of his glass shield drives them off—Topack is overcome and beat to the ground, when Cherry returns, and interposes his shield between the figure in burning armor and Topack—the figure shrinks away appalled and sinks imperceptibly through the earth—Cherry takes the silver ewer and rushing up to the fountain obtains the waters, when the whole disappears and shows—

SCENE VIII. *The frozen mountains of Caucasus—the green bird is perched upon the highest peak—bird sings.*

BIRD.

Gallant youth, if me you seek,
 Mount this icy crowned peak,
 Would you your parents know,
 Climb this frozen hill of snow

Arial—CHORUS.

Follow! follow, wheresoe'er it go,
This rolling sparry ball of snow.

[A ball of snow runs round the stage—Topack endeavours to catch it—he slips about—the ball after various turns runs up the ascent to the frozen peak, where the Green Bird is perched—Topack is unable to follow but Cherry succeeds in keeping his footing — when he is at the top, and is about to catch the Green Bird, it flies down into the abyss below—at the same time the peak sinks with Cherry on it, and discovers a fanciful temple of icicles, with PAPILO standing on it.]

Pap. Cherry, thy trial's past, and joy and bliss shall follow. *[To Topack.]* For thy attachment to thy Prince, I restore power to thy speech. Now Cherry, receive the bright reward of all thy sufferings. Lo, behold!

[She waves her hand and scene changes]

SCENE IX—*The palace of Cyprus.*

The KING and his BROTHER discovered, surrounded by a brilliant court with GUARDS, BANNERS, &c.—CHERRY and FAIR STAR, on each side of them—the king joins their hands.

CHORUS.

Huzza! huzza! let all the nation ring.
With shouts of joy proclaim the King,
By bounteous Heaven's high behest,
With a daughter's charms supremely blest!
Announce the union far and wide,
Of Cherry and his lovely bride,
Announce, &c.

THE END.

STAGE DIRECTIONS.

L. means First Entrance Left. R. First Entrance Right.
S. E. L. Second Entrance, Left. R. E. R. Second Entrance, Right.
U. E. L. Upper Entrance, Left. U. E. R. Upper Entrance, Right.
C. Centre. L. C. Left Centre. R. C. Right of Centre.
T. E. L. Third Entrance, Left. T. E. R. Third Entrance, Right.
C. D. Centre Door. D. R. Door Right. D. L. Door Left.
U. D. L. Upper Door Left. U. D. R. Upper Door Right.

*The Reader is supposed to be on the Stage, facing the Audience.