

Thespis

or
THE GODS GROWN OLD

**Book by
W. S. Gilbert**

**Music by
Alan Riley Jones**

Where noted:
**Additional music by Arthur Sullivan
adapted by Alan Riley Jones**

**Libretto
Annotated by the Composer**

*Lovingly dedicated to the
Durham Savoyards, Ltd.
Durham, NC*

*“The rarest fun and rarest fare
That ever fell to mortal share!”*

Composer's introduction

This libretto is coordinated to my musical score for *Thespis, or The Gods Grown Old*, a setting of W. S. Gilbert's 1871 libretto with music newly composed by Alan Riley Jones, incorporating surviving numbers from Arthur Sullivan's score of 1871.

I have aligned my text with that given by Marc Shepherd and Michael Walters in their reference work *The Variorum Gilbert & Sullivan, Vol. I* (Oakapple Press, 2015). In their volume, Shepherd and Walters present differing versions of the text as found in various manuscripts and publications, but the mainline reading of the libretto represents their editorial judgment as to the preferred reading, with other variants given in annotations. Where my text agrees with their mainline text, I offer no further explanation.

I have included text repeats corresponding to my musical setting so that the reader may follow audio demos of the music seamlessly. Where the wording remains unchanged, I have not bracketed such repeats nor annotated them in any way.

In some cases, I have given repeats of text to additional soloists or chorus in such a way as to require a change of pronoun. (For example, after Thespis sings, "Twas told to me...", the chorus sings, "Twas told to [him]...") I have bracketed such pronoun changes, but have not annotated them. These instances should be self-explanatory by context.

Other deviations from Shepherd and Walters' *Variorum* text are annotated in footnotes. The following source documents are cited in the notes:

OL = Original libretto, i.e., W. S. Gilbert's raw uncorrected libretto published in *The Complete Plays of Gilbert and Sullivan* (W. W. Norton & Company, 1976).

VAR = The corrected libretto given in *The Variorum Gilbert & Sullivan, Vol. I*, edited by Marc Shepherd and Michael Walters (Oakapple Press, 2015). Specifically, the continuous mainline reading of the libretto which represents Shepherd and Walters' preferred reading, versus other textual variations described in their annotations.

-- Alan Riley Jones

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whose rights remain reserved.)*

Dramatis Personae

(Vocal pitch range of each role in the Alan Riley Jones setting is given in parentheses.)

Gods and Olympians:

Aged deities:

Jupiter	Bass	(G2-Db4)
Apollo	Tenor	(Bb2-G4)
Mars	Bass-Baritone	(A2-Db4)
Diana	Contralto	(G3-C5)
Mercury	Lyric Baritone or Mezzo-Soprano ¹	(Bb2-Eb4) (Bb3-Eb5)
Solo Star	Alto (or Mezzo-Soprano)	(C4-D5)
Chorus of Stars	SSA. These singers may join the Chorus of Thespians and/or Chorus of Olympians after exiting the opening scene.	
Chorus of Olympians	SATB, additional denizens of Olympus (gods, muses, fates, nymphs, etc.)..	

Thespians:

Thespis	Baritone	(Bb2-F#4)
Sillimon	Baritone	(Cb3-Eb4)
Timidon	Tenor	(Bb2-F4)
Sparkeion	Tenor or Soprano ¹	(D3-G4) (D4-G5)
Nicemis	Soprano	(D4-G5)
Pretteia	Soprano	(Bb3-G5)
Daphne	Mezzo-Soprano	(Bb3-E5)

Non-singing (i.e., not soloists):

Tipseion	
Prepostoros	
Stupidas	
Cymon ¹	
Chorus of Thespians	SSATBB

ACT I

Ruined temple on the summit of Olympus

ACT II

The same scene, with the ruins restored.

W. S. Gilbert and Arthur Sullivan's version of Thespis opened at the Gaiety Theatre, under the management of John. Hollingshead, Tuesday, December 26, 1871, and ran for 63 performances.

The new setting by Alan Riley Jones was heard in a staged reading (one performance), November 6, 2004, and was produced in full October 12-15, 2017, by the Durham Savoyards, Ltd. A staged reading (one performance) was also given by members of the (then) American Philological Association (now the Society for Classical Studies) at their annual meeting in Montréal, Québec, Canada, January 6, 2006.

INOTE: The male roles of Sparkeion, Mercury, and Cymon were portrayed by women in the original 1871 production. If desired, Sparkeion (written for tenor) may be portrayed by a soprano and Mercury (written for comic baritone) by a mezzo-soprano, singing up the octave. Cymon and the other non-singing roles may be cast without regard to gender or singing range.

Sequence of Musical Numbers

Overture Instrumental

Act I

1. Throughout the Night the Constellations Solo Star, Chorus of Stars
2. Hurried Music: Entrance of Mercury Instrumental
3. Oh, I'm the Celestial Drudge Mercury
4. Very Loud and Majestic Music: Entrance of Jupiter Instrumental
5. Oh, Incident Unprecedented Mercury, Mars, Apollo, Diana, Jupiter, Chorus of Olympians
6. Here Far Away From All the World Sparkeion, Nicemis
7. Climbing Over Rocky Mountain Timidon, Pretteia, Daphne, Sillimon, Chorus of Thespians
8. I Once Knew a Chap Thespis, Chorus of Thespians
9. Recitative: Presumptuous Mortal Apollo, Mars, Jupiter, Thespis
10. Finale of Act I Jupiter, Apollo, Diana, Mercury, Thespis
Sparkeion, Nicemis, Timidon, Daphne, Chorus of Thespians and Olympians

Act II

11. Of All Symposia Sillimon, Chorus of Thespians
12. Little Maid of Arcadee Sparkeion
13. Olympus Is Now In a Terrible Muddle Mercury
14. You're Diana, I'm Apollo Sparkeion, Daphne, Nicemis, Thespis
15. Oh Rage and Fury! Apollo, Mars, Jupiter
16. Recitative: Oh Monster! Apollo, Mars, Jupiter
17. Finale Act II Apollo, Mars, Jupiter, Nicemis, Daphne, Sparkeion, Thespis,
Chorus of Thespians and Olympians

**THESPIS
OR
THE GODS GROWN OLD**

ACT I

(SCENE.-The ruins of The Temple of the Gods on summit of Mount Olympus. Picturesque shattered columns, overgrown with ivy, etc., R. and L., with entrances to temple (ruined). Fallen columns on the stage. Three broken pillars. At the back of stage is the approach from the summit of the mountain. This should be "practicable" to enable large numbers of people to ascend and descend. In the distance are the summits of adjacent mountains. At first all this is concealed by a thick fog, which clears presently.)

(Enter (through fog) Chorus of Stars coming off duty, as fatigued with their night's work.)

No. 1 – Throughout the Night the Constellations

CHORUS OF STARS:
THROUGHOUT THE NIGHT
THE CONSTELLATIONS
HAVE GIVEN LIGHT
FROM VARIOUS STATIONS.
WHEN MIDNIGHT GLOOM
FALLS ON ALL NATIONS,
WE WILL RESUME
OUR OCCUPATIONS.

SOLO STAR:
OUR LIGHT, IT'S TRUE,
IS NOT WORTH MENTION;
WHAT CAN WE DO
TO GAIN ATTENTION,
WHEN, NIGHT AND NOON,
WITH VULGAR GLARING,
A GREAT BIG MOON
IS ALWAYS FLARING?

CHORUS:
OUR LIGHT, IT'S TRUE,
IS NOT WORTH MENTION;
WHAT CAN WE DO
TO GAIN ATTENTION,
WHEN, NIGHT AND NOON,
WITH VULGAR GLARING,
A GREAT BIG MOON
IS ALWAYS FLARING?

THROUGHOUT THE NIGHT
THE CONSTELLATIONS
HAVE GIVEN LIGHT
FROM VARIOUS STATIONS.
WHEN MIDNIGHT GLOOM
FALLS ON ALL NATIONS,
WE WILL RESUME
OUR OCCUPATIONS.

(During Chorus Enter DIANA, an elderly Goddess. She is carefully wrapped up in Cloaks, Shawls, etc. A Hood is over her head, a Respirator in her mouth, and Goloshes on her feet. During the chorus she takes

these things off, and discovers herself dressed in the usual costume of the Lunar Diana, the Goddess of the Moon. At end of singing, exeunt CHORUS.)

DIANA: (*shuddering*) Ugh! How cold the nights are! I don't know how it is, but I seem to feel the night air a great deal more than I used to. But it is time for the sun to be rising. (*Calls*) Apollo.

APOLLO: (*within*) Hollo!

DIANA: I've come off duty – it's time for you to be getting up.

(Enter APOLLO. He is an elderly "buck" with an air of assumed juvenility, and is dressed in dressing-gown and smoking cap.)

APOLLO: (*yawning*) I shan't go out today. I was out yesterday and the day before and I want a little rest. I don't know how it is, but I seem to feel my work a great deal more than I used to.

DIANA: I'm sure these short days can't hurt you. Why, you don't rise till six and you're in bed again by five: you should have a turn at *my* work and just see how you like that – out all night!

APOLLO: My dear sister, I don't envy you – though I remember when I did – but that was when I was a younger sun. I don't think I'm quite well. Perhaps a little change of air will do me good. I've a great mind to show myself in London this winter, they'll be very glad to see me. No! I shan't go out today. I shall send them this fine, thick wholesome fog and they won't miss me. It's the best substitute for a blazing sun – and like most substitutes, nothing at all like the real thing. (*To fog*) Be off with you.

(Fog clears away and discovers the scene described.)

No. 2 – Hurried Music: Entrance of Mercury

(MERCURY shoots up from behind precipice at back of stage. He carries several parcels afterwards described. He sits down, very much fatigued.)

MERCURY: Home at last. A nice time I've had of it.

DIANA: You young scamp, you've been down all night again. This is the third time you've been out this week.

MERCURY: Well *you're* a nice one to blow me up for that.

DIANA: *I* can't help being out all night.

MERCURY: And *I* can't help being down all night. The nature of Mercury requires that he should go down when the sun sets, and rise again, when the sun rises.

DIANA: And what have you been doing?

MERCURY: Stealing on commission. There's a set of false teeth and a box of Life Pills – that's for Jupiter – An invisible peruke and a bottle of hair dye – that's for Apollo – A respirator and a pair of goloshes – that's for Cupid – A full bottomed chignon, some auricomous fluid, a box of pearl-powder, a pot of rouge, and a hare's foot – that's for Venus.

DIANA: Stealing! you ought to be ashamed of yourself!

MERCURY: Oh, as the god of thieves I must do something to justify my position.

DIANA and APOLLO: (*contemptuously*) Your position!

MERCURY: Oh I know it's nothing to boast of, even on earth. Up here, it's simply contemptible. Now that you gods are too old for your work, you've made me the miserable drudge of Olympus – groom, valet, postman, butler, commissionaire, maid of all work, parish beadle, and original dustman.

APOLLO: Your Christmas boxes ought to be something considerable.

MERCURY: They ought to be but they're not. I'm treated abominably. I make everybody and I'm nobody – I go everywhere and I'm nowhere – I do everything and I'm nothing. I've made thunder for Jupiter, odes for Apollo, battles for Mars, and love for Venus. I've married couples for Hymen, and six weeks

afterwards, I've divorced them for Cupid – and in return I get all the kicks while they pocket the halfpence. And in compensation for robbing me of the halfpence in question, what have they done for me?

APOLLO: Why they've – ha! ha! they've made you the god of thieves!

MERCURY: Very self-denying of them – there isn't one of them who hasn't a better claim to the distinction than I have.

No. 3 – Oh, I'm the Celestial Drudge

MERCURY:

OH, I'M THE CELESTIAL DRUDGE,
FROM MORNING TO NIGHT I MUST STOP AT IT,
ON ERRANDS ALL DAY I MUST TRUDGE,
AND I STICK TO MY WORK TILL I DROP AT IT!
IN SUMMER I GET UP AT ONE
(AS A GOOD-NATURED DONKEY I'M RANKED FOR IT),
THEN I GO AND I LIGHT UP THE SUN,
AND PHOEBUS APOLLO GETS THANKED FOR IT!
WELL, WELL, IT'S THE WAY OF THE WORLD,
AND WILL BE THROUGH ALL ITS FUTURITY;
THOUGH NOODLES ARE BARONED AND EARLED,
THERE'S NOTHING FOR CLEVER OBSCURITY!

I'M THE SLAVE OF THE GODS, NECK AND HEELS,
AND I'M BOUND TO OBEY, THOUGH I RATE AT 'EM;
AND I NOT ONLY ORDER THEIR MEALS,
BUT I COOK 'EM, AND SERVE 'EM, AND WAIT AT 'EM.
THEN I MAKE ALL THEIR NECTAR – I DO –
(WHICH A TERRIBLE LIQUOR TO RACK US IS)
AND WHENEVER I MIX THEM A BREW,
WHY ALL THE THANKSGIVINGS ARE BACCHUS'S!
WELL, WELL, IT'S THE WAY OF THE WORLD,
AND WILL BE THROUGH ALL ITS FUTURITY;
THOUGH NOODLES ARE BARONED AND EARLED,
THERE'S NOTHING FOR CLEVER OBSCURITY!

THEN READING AND WRITING I TEACH,
AND SPELLING-BOOKS MANY I'VE EDITED!
AND FOR BRINGING THOSE ARTS WITHIN REACH,
THAT DONKEY MINERVA GETS CREDITED.
THEN I SCRAPE AT THE STARS WITH A KNIFE.
AND PLATE-POWDER THE MOON (ON THE DAYS FOR IT).
AND I HEAR ALL THE WORLD AND HIS WIFE
AWARDING DIANA THE PRAISE FOR IT!
WELL, WELL, IT'S THE WAY OF THE WORLD,
AND WILL BE THROUGH ALL ITS FUTURITY;
THOUGH NOODLES ARE BARONED AND EARLED,
THERE'S NOTHING FOR CLEVER OBSCURITY!

(After song – very loud and majestic music is heard.)

No. 4 – Fanfare: Entrance of Jupiter

[DIANA: *(looking off)* Why, who's this?

MERCURY: Jupiter, by Jove!]¹

(Enter JUPITER, an extremely old man, very decrepit, with very thin straggling white beard, he wears a long braided dressing-gown, handsomely trimmed, and a silk night-cap on his head. MERCURY falls back respectfully as he enters.)

[(Enter MARS following Jupiter.)]²

JUPITER: Good day, Diana – ah Apollo – Well, well, well, what's the matter? what's the matter?

DIANA: Why, that young scamp Mercury says that we do nothing, and leave all the duties of Olympus to him! Will you believe it, he actually says that our influence on earth is dropping down to *nil*.

JUPITER: Well, well – don't be hard on the lad – to tell you the truth, I'm not sure that he's very far wrong. Don't let it go any further, but between ourselves, the sacrifices and votive offerings have fallen off terribly of late. Why, I can remember the time when people offered us human sacrifices – no mistake about it – human sacrifices! think of that!

DIANA: Ah! those good old days!

JUPITER: Then it fell off to oxen, pigs, and sheep.

APOLLO: Well, there are worse things than oxen, pigs, and sheep.

JUPITER: So I've found to my cost. My dear sir – between ourselves, it's dropped off from one thing to another until it has positively dwindled down to preserved Australian beef! What do you think of that?

APOLLO: I don't like it at all.

JUPITER: You won't mention it – it might go further –

DIANA: It couldn't fare worse.

JUPITER: In short, matters have come to such a crisis that there's no mistake about it – something must be done to restore our influence, the only question is, *What?*

No. 5. – Oh Incident Unprecedented

[(The OLYMPIAN CHORUS enter, joining in the general sense of alarm. They do not sing until the second refrain.)]³

MERCURY: *(coming forward in great alarm)*

OH INCIDENT UNPRECEDENTED!

I HARDLY CAN BELIEVE IT'S TRUE!

MARS:

WHY, BLESS THE BOY, HE'S QUITE DEMENTED!

WHY, WHAT'S THE MATTER, SIR, WITH YOU?

¹ OL and VAR give:

DIA. & MER.: Why who's this? Jupiter, by Jove!
I felt it preferable to divide the lines between the two.

² OL provides one singing line for Mars, but does not direct him to enter. VAR corrects the omission by placing his entrance immediately prior to the quintet. I have moved his entrance earlier, in company with Jupiter's entrance prior to the dialogue scene.

³ OL labels this number as a "Quartette," even though five roles are given lines to sing. VAR corrects that label to "Quintette," acknowledging the one-line presence of Mars. I have added the Olympian Chorus, and omitted the "Quartette" or "Quintette" label altogether. (See also note 4 below.)

APOLLO:
SPEAK QUICKLY, OR YOU'LL GET A WARMING!

MERCURY:
WHY, MORTALS UP THE MOUNT ARE SWARMING,
OUR TEMPLE ON OLYMPUS STORMING,
IN HUNDREDS – AYE IN THOUSANDS. TOO!

DIANA, APOLLO, MERCURY, MARS, JUPITER:
GOODNESS GRACIOUS,
HOW AUDACIOUS;
EARTH IS SPACIOUS,
WHY COME HERE?
OUR IMPEDING
THEIR PROCEEDING
WERE GOOD BREEDING,
THAT IS CLEAR.
OUR IMPEDING
THEIR PROCEEDING
WERE GOOD BREEDING,
THAT IS CLEAR.
GOODNESS GRACIOUS,
HOW AUDACIOUS;
EARTH IS SPACIOUS,
WHY COME HERE?

DIANA:
JUPITER, HEAR MY PLEA;
UPON THE MOUNT IF *THEY* LIGHT,
THERE'LL BE AN END OF ME,
I WON'T BE SEEN BY DAYLIGHT!

APOLLO:
TARTARUS IS THE PLACE
THESE SCOUNDRELS YOU SHOULD SEND TO –
SHOULD THEY BEHOLD MY FACE
MY INFLUENCE THERE'S AN END TO!

JUPITER: (*looking over precipice*)
WHAT FOOLS TO GIVE THEMSELVES SO MUCH EXERTION!

DIANA: (*looking over precipice*)
A GOVERNMENT SURVEY I'LL MAKE ASSERTION!

APOLLO: (*looking over precipice*)
PERHAPS THE ALPINE CLUB AT THEIR DIVERSION!

MERCURY: (*looking over precipice*)
THEY SEEM TO BE MORE LIKE A "COOK'S EXCURSION."

ALL (including CHORUS):
GOODNESS GRACIOUS,
HOW AUDACIOUS;
EARTH IS SPACIOUS,
WHY COME HERE?
OUR IMPEDING

THEIR PROCEEDING
WERE GOOD BREEDING,
THAT IS CLEAR.
OUR IMPEDING
THEIR PROCEEDING
WERE GOOD BREEDING,
THAT IS CLEAR.
GOODNESS GRACIOUS,
HOW AUDACIOUS;
EARTH IS SPACIOUS,
WHY COME HERE?

[MARS:]⁴
IF, MIGHTY JOVE, YOU VALUE YOUR EXISTENCE,
SEND THEM A THUNDERBOLT WITH YOUR REGARDS!

JUPITER:
MY THUNDERBOLTS, THOUGH VALID AT A DISTANCE,
ARE NOT EFFECTIVE AT A HUNDRED YARDS.

MERCURY:
LET THE MOON'S RAYS, DIANA, STRIKE 'EM FLIGHTY,
MAKE 'EM ALL LUNATICS IN VARIOUS STYLES!

DIANA:
MY LUNAR RAYS UNHAPPILY ARE MIGHTY
ONLY AT MANY HUNDRED THOUSAND MILES.

ALL (including CHORUS):
GOODNESS GRACIOUS,
HOW AUDACIOUS;
EARTH IS SPACIOUS,
WHY COME HERE?
OUR IMPEDING
THEIR PROCEEDING
WERE GOOD BREEDING,
THAT IS CLEAR.
OUR IMPEDING
THEIR PROCEEDING
WERE GOOD BREEDING,
THAT IS CLEAR.
GOODNESS GRACIOUS,
HOW AUDACIOUS;
EARTH IS SPACIOUS,
WHY COME HERE?

(Exeunt JUPITER, APOLLO, DIANA, MARS, MERCURY, [and all the other OLYMPIANS]⁵ into ruined temple.)

⁴ This line was originally assigned to Apollo. I gave it to Mars to pad his role slightly and to better justify his presence. The only time in this number that OL mentions Mars is the earlier line (p. 4):

Mars: Why, bless the boy, he's quite demented! / Why, what's the matter, sir, with you?
Did G&S intend this number to be a quartet? Was the earlier line intended for Jupiter instead of Mars? My solution was to include Mars, add the chorus, and omit the "Quartette" / "Quintette" designation.

(Enter SPARKEION and NICEMIS climbing mountain at back.)

SPARKEION: Here we are at last on the very summit, and we've left the others ever so far behind! Why, what's this?

NICEMIS: A ruined palace! A palace on the top of a mountain. I wonder who lives here? Some mighty king, I dare say, with wealth beyond all counting, who came to live up here—

SPARKEION: To avoid his creditors! It's a lovely situation for a country house, though it's very much out of repair.

NICEMIS: Very inconvenient situation.

SPARKEION: Inconvenient?

NICEMIS: Yes – how are you to get butter, milk, and eggs up here? No pigs – no poultry – no postman. Why, I should go mad.

SPARKEION: What a dear little practical mind it is! What a wife you will make!

NICEMIS: Don't be too sure – we are only partly married – the marriage ceremony lasts all day.

SPARKEION: I've no doubt at all about it. We shall be as happy as a king and queen, though we are only a strolling actor and actress.

NICEMIS: It's very kind of Thespis to celebrate our marriage day by giving the company a pic-nic on this lovely mountain.

SPARKEION: And still more kind to allow us to get so much ahead of all the others. Discreet Thespis!
(Kissing her.)

NICEMIS: There now, get away, do! Remember the marriage ceremony is not yet completed.

SPARKEION: But it would be ungrateful to Thespis's discretion not to take advantage of it by improving the opportunity.

NICEMIS: Certainly not; get away.

SPARKEION: On second thoughts the opportunity's so good it don't admit of improvement. There!
(Kisses her.)

NICEMIS: How dare you kiss me before we are quite married?

SPARKEION: Attribute it to the intoxicating influence of the mountain air.

NICEMIS: Then we had better go down again. It is not right to expose ourselves to influences over which we have no control.

No. 6 – Here Far Away From All the World

SPARKEION:
HERE FAR AWAY FROM ALL THE WORLD,
DISSENSION AND DERISION,
WITH NATURE'S WONDERS ALL UNFURLED
TO OUR DELIGHTED VISION,
WITH NO ONE HERE
(AT LEAST IN SIGHT)
TO INTERFERE
WITH OUR DELIGHT,
AND TWO FOND LOVERS SEVER,
OH DO NOT FREE,

⁵ I added Olympian Chorus to this number, so my “exeunt” direction includes them as well. OL lists only JUPITER, APOLLO, DIANA and MERCURY. VAR includes MARS.

THINE HAND FROM MINE,
I SWEAR TO THEE
MY LOVE IS THINE,
FOR EVER AND FOR EVER!
FOR EVER AND FOR EVER!

NICEMIS:

ON MOUNTAIN TOP THE AIR IS KEEN,
AND MOST EXHILARATING,
AND WE SAY THINGS WE DO NOT MEAN
IN MOMENTS LESS ELATING.
SO PLEASE TO WAIT,
FOR THOUGHTS THAT CROP,
EN TÊTE-À-TÊTE,
ON MOUNTAIN TOP,
MAY NOT EXACTLY TALLY
WITH THOSE THAT YOU
MAY ENTERTAIN,
RETURNING TO
THE SOBER PLAIN
OF YON RELAXING VALLEY,
OF YON RELAXING VALLEY.

SPARKEION:

OH DO NOT FREE,
THINE HAND FROM MINE,
I SWEAR TO THEE
MY LOVE IS THINE,
FOR EVER AND FOR EVER!
FOR EVER AND FOR EVER!

NICEMIS:

WITH THOSE THAT YOU
MAY ENTERTAIN,
RETURNING TO
THE SOBER PLAIN
OF YON RELAXING VALLEY,
OF YON RELAXING VALLEY.

SPARKEION: Very well – if you won't have anything to say to me, I know who will.

NICEMIS: Who will?

SPARKEION: Daphne will.

NICEMIS: Daphne would flirt with anybody.

SPARKEION: Anybody would flirt with Daphne. She is quite as pretty as you and has twice as much back-hair.

NICEMIS: She has twice as much money, which may account for it.

SPARKEION: At all events, *she* has appreciation. *She* likes good looks.

NICEMIS: We all like what we haven't got.

SPARKEION: *She* keeps her eyes open.

NICEMIS: Yes – one of them.

SPARKEION: Which one?

NICEMIS: The one she doesn't wink with.

SPARKEION: Well, I was engaged to her for six months, and if she still makes eyes at me, you must attribute it to force of habit. Besides – remember – we are only half-married at present.

NICEMIS: I suppose you mean that you are going to treat me as shamefully as you treated her. Very well, break it off if you like. *I shall not offer any objection. Thespis used to be very attentive to me, and I'd just as soon be a manager's wife as a fifth-rate actor's!*

(Chorus heard, at first below, then enter DAPHNE, PRETTEIA, [TIMIDON, SILLIMON,]⁶ PREPOSTEROS, STUPIDAS, TIPSEION, CYMON, and other members of THESPIS' company, climbing over rocks at back. All carry small baskets.)

No. 7 – Climbing Over Rocky Mountain

CHORUS OF THESPIANS:

CLIMBING OVER ROCKY MOUNTAIN,
SKIPPING RIVULET AND FOUNTAIN,
PASSING WHERE THE WILLOWS QUIVER,
PASSING WHERE THE WILLOWS QUIVER,
BY THE EVER ROLLING RIVER,
SWOLLEN WITH THE SUMMER RAIN,
THE SUMMER RAIN.
THREADING LONG AND LEAFY MAZES,
DOTTED WITH UNNUMBERED DAISIES,
DOTTED, DOTTED WITH UNNUMBERED DAISIES,
SCALING ROUGH AND RUGGED PASSES,
CLIMB THE HARDY LADS AND LASSES,
TILL THE MOUNTAIN-TOP THEY GAIN.
SCALING ROUGH AND RUGGED PASSES,
CLIMB THE HARDY LADS AND LASSES,
TILL THE MOUNTAIN-TOP THEY GAIN.

[TIMIDON:]⁷

FILL THE CUP AND TREAD THE MEASURE,
MAKE THE MOST OF FLEETING LEISURE,
HAIL IT AS A TRUE ALLY,
THOUGH IT PERISH BYE AND BYE!

CHORUS:

HAIL IT AS A TRUE ALLY,
THOUGH IT PERISH BYE AND BYE!

[PRETTEIA:]

EVERY MOMENT BRINGS A TREASURE
OF ITS OWN ESPECIAL PLEASURE,
THOUGH THE MOMENTS QUICKLY DIE,
GREET THEM GAILY AS THEY FLY!
GREET THEM GAILY AS THEY FLY!

⁶ Since I have given solos to Timidon and Sillimon, I need for them to enter with the other Thespians. They probably do anyway as part of the Thespian Chorus, but they are needed specifically for solos.

⁷ The four solos in this number are labeled in OL and in VAR as “First voice,” “Second voice,” “Third voice,” and “Fourth voice.” I have assigned them to Timidon, Pretteia, Daphne, and Sillimon. Thespis is not on the scene just yet, and I felt Sparkeion and Nicemis were still too miffed to join in. That left Daphne, Timidon, and Sillimon among Thespian singing roles, and Pretteia as the only remaining Thespian woman’s role, though otherwise a speaking role only.

CHORUS:

THOUGH THE MOMENTS QUICKLY DIE,
GREET THEM GAILY AS THEY FLY!

[DAPHNE:]

FAR AWAY FROM GRIEF AND CARE,
HIGH UP IN THE MOUNTAIN AIR,
LET US LIVE AND REIGN ALONE,
IN A WORLD THAT'S ALL OUR OWN.

[SILLIMON:]

HERE ENTHRONED IN THE SKY,
FAR AWAY FROM MORTAL EYE,
WE'LL BE GODS AND MAKE DECREES,
THEY MAY HONOUR THEM WHO PLEASE.

CHORUS:

WE'LL BE GODS AND MAKE DECREES,
THEY MAY HONOUR THEM WHO PLEASE.
FILL THE CUP AND TREAD THE MEASURE,
MAKE THE MOST OF FLEETING LEISURE,
HAIL IT AS A TRUE ALLY,
THOUGH IT PERISH BYE AND BYE!
HAIL IT AS A TRUE ALLY,
THOUGH IT PERISH BYE AND BYE!
FILL THE CUP AND TREAD THE MEASURE,
MAKE THE MOST OF FLEETING LEISURE,
HAIL IT AS A TRUE ALLY,
A TRUE ALLY.

(After CHORUS and COUPLETS enter THESPIS climbing over rocks.)

THESPIS: Bless you, my people, bless you. Let the revels commence. After all, for thorough, unconstrained unconventional enjoyment, give me a pic-nic.

PREPOSTOROS: *(very gloomily)* Give him a pic-nic somebody!

THESPIS: Be quiet, Preposteros – don't interrupt.

PREPOSTOROS: Ha! ha! shut up again! But no matter.

(STUPIDAS endeavours, in pantomime, to reconcile him. Throughout the scene PREPOSTOROS shows symptoms of breaking out into a furious passion, and STUPIDAS does all he can to pacify and restrain him.)

THESPIS: The best of a pic-nic is that everybody contributes what he pleases, and nobody knows what anybody else has brought till the last moment. Now, unpack everybody, and let's see what there is for everybody.

NICEMIS: I have brought you – a bottle of soda water – for the claret-cup.

DAPHNE: I have brought you – a lettuce for the lobster salad.

SPARKEION: A piece of ice – for the claret-cup.

PRETTEIA: A bottle of vinegar – for the lobster-salad.

CYMON: A bunch of burrage for the claret-cup!

TIPSEION: A hard-boiled egg – for the lobster-salad!

STUPIDAS: One lump of sugar for the claret-cup!

PREPOSTOROS: He has brought one lump of sugar for the claret-cup? Ha! Ha! Ha! (*Laughing melodramatically.*)

STUPIDAS: Well, Preposteros, and what have *you* brought?

PREPOSTOROS: *I* have brought *two* lumps of the very best salt for the lobster salad.

THESPIS: Oh – is that all?

PREPOSTOROS: All! Ha! Ha! He asks if it is all! (*STUPIDAS consoles him.*)

THESPIS: But, I say – this is capital so far as it goes – nothing could be better – but it doesn't go far enough. The claret, for instance! I don't insist on claret – or a lobster – I don't insist on lobster, but a lobster salad without a lobster, why, it isn't lobster salad. Here, Tipseion!

TIPSEION: (*a very drunken bloated fellow, dressed, however, with scrupulous accuracy and wearing a large medal around his neck*) My Master? (*Falls on his knees to THESPIS and kisses his robe.*)

THESPIS: Get up – don't be a fool. Where's the claret? We arranged last week that you were to see to that.

TIPSEION: True, dear master. But then I was a drunkard!

THESPIS: You were.

TIPSEION: You engaged me to play convivial parts on the strength of my personal appearance.

THESPIS: I did.

TIPSEION: You then found that my habits interfered with my duties as low comedian.

THESPIS: True–

TIPSEION: You said yesterday that unless I took the pledge you would dismiss me from your company.

THESPIS: Quite so.

TIPSEION: Good. I have taken it. It is all I have taken since yesterday. My preserver! (*Embraces him.*)

THESPIS: Yes, but where's the wine?

TIPSEION: I left it behind, that I might not be tempted to violate my pledge.

PREPOSTOROS: Minion! (*Attempts to get at him, is restrained by STUPIDAS.*)

THESPIS: Now, Preposteros, what *is* the matter with you?

PREPOSTOROS: It is enough that I am down-trodden in my profession. I will not submit to imposition out of it. It is enough that as your heavy villain I get the worst of it every night in a combat of six. I will *not* submit to insult in the day time. I have come out, ha! ha! to enjoy myself!

THESPIS: But look here, you know – virtue only triumphs at night from seven to ten – vice gets the best of it during the other twenty-three hours. Won't that satisfy you? (*STUPIDAS endeavours to pacify him.*)

PREPOSTOROS: (*irritated to STUPIDAS*) Ye are odious to my sight! get out of it!

STUPIDAS: (*in great terror*) What have I done?

THESPIS: Now *what* is it, Preposteros, *what* is it?

PREPOSTOROS: I a-hate him and would have his life!

THESPIS: (*to STUPIDAS*) That's it – he hates you and would have your life. Now go and be merry.

STUPIDAS: Yes, but why does he hate me?

THESPIS: Oh – exactly. (*To PREPOSTOROS*) Why do you hate him?

PREPOSTOROS: Because he is a minion!

THESPIA: He hates you because you are a minion. It explains itself. Now go and enjoy yourselves. Ha! ha! It is well for those who *can* laugh – let them do so – there is no extra charge. The light-hearted cup and the convivial jest for them – but for me – what is there for me?

SILLIMON: There is some claret-cup and lobster salad. (*Handing some.*)

THESPIA: (*taking it*) Thank you. (*Resuming*) What is there for me but anxiety – ceaseless gnawing anxiety that tears at my very vitals and rends my peace of mind asunder? There is nothing whatever for me but anxiety of the nature I have just described. The charge of these thoughtless revellers is my unhappy lot. It is not a small charge, and it is rightly termed a lot, because they are many. Oh why did the gods make me a manager?

SILLIMON: (*as guessing a riddle*) Why did the gods make him a manager?

SPARKEION: Why did the *gods* make him a manager?

DAPHNE: Why did the gods make *him* a manager?

PRETTEIA: Why did the gods make him a *manager*?

THESPIA: No-no-what are you talking about? what do you mean?

DAPHNE: I've got it-don't tell us-

ALL: No – no – because – because –

THESPIA: (*annoyed*) It isn't a conundrum – it's a misanthropical question. Why cannot I join you? (*Retires up centre.*)

DAPHNE: (*who is sitting with SPARKEION to the annoyance of NICEMIS who is crying alone*) I'm sure I don't know. We do not want you. Don't distress yourself on our account – we are getting on very comfortably – aren't we, Sparkeion?

SPARKEION: We are so happy that we don't miss the lobster or the claret. What are lobster and claret compared with the society of those we love? (*Embracing DAPHNE.*)

DAPHNE: Why, Nicemis, love, you are eating nothing. Aren't you happy, dear?

NICEMIS: (*spitefully*) You are *quite* welcome to *my* share of *everything*. I intend to console *myself* with the society of my manager. (*Takes THESPIA' arm affectionately.*)

THESPIA: Here I say – this won't do, you know – I can't allow it – at least before my company – besides, you are half-married to Sparkeion. Sparkeion, here's your half-wife impairing my influence before my company. Don't you know the story of the gentleman who undermined his influence by associating with his inferiors?

ALL: Yes, yes, – we know it.

PREPOSTOROS: (*furiously*) I do not know it! It's ever thus! Doomed to disappointment from my earliest years –

(*STUPIDAS endeavours to console him.*)

THESPIA: There – that's enough. Preposterous – you shall hear it.

No. 8 – I Once Knew a Chap

THESPIA:

I ONCE KNEW A CHAP WHO DISCHARGED A FUNCTION
ON THE NORTH SOUTH EAST WEST DIDDLESEX JUNCTION,
HE WAS CONSPICUOUS EXCEEDING,
FOR HIS AFFABLE WAYS AND HIS EASY BREEDING.
ALTHOUGH A CHAIRMAN OF DIRECTORS,
HE WAS HAND IN GLOVE WITH THE TICKET INSPECTORS,

HE TIPPED THE GUARDS WITH BRAND-NEW FIVERS,
AND SANG LITTLE SONGS TO THE ENGINE DRIVERS.
'T WAS TOLD TO ME WITH GREAT COMPUNCTION,
BY ONE WHO HAD DISCHARGED WITH UNCTION,
A CHAIRMAN OF DIRECTORS' FUNCTION,
ON THE NORTH SOUTH EAST WEST DIDDLESEX JUNCTION.
FOL [DA-]DIDDLE, LOL [DA-]DIDDLE, LOL LOL LAY.⁸

EACH CHRISTMAS DAY HE GAVE EACH STOKER
A SILVER SHOVEL AND A GOLDEN POKER,
HE'D BUTTON-HOLE FLOWERS FOR THE TICKET SORTERS,
AND RICH BATH-BUNS FOR THE OUTSIDE PORTERS.
HE'D MOUNT HIS CLERKS ON HIS FIRST-CLASS HUNTERS,
AND HE BUILT LITTLE VILLAS FOR THE ROAD-SIDE SHUNTERS,
AND IF ANY WERE FOND OF PIGEON SHOOTING,
HE'D ASK THEM DOWN TO HIS PLACE AT TOOTING.
'T WAS TOLD TO ME WITH GREAT COMPUNCTION,
BY ONE WHO HAD DISCHARGED WITH UNCTION,
A CHAIRMAN OF DIRECTORS' FUNCTION,
ON THE NORTH SOUTH EAST WEST DIDDLESEX JUNCTION.
FOL [DA-]DIDDLE, LOL [DA-]DIDDLE, LOL LOL LAY.

IN COURSE OF TIME THERE SPREAD A RUMOUR
THAT HE DID ALL THIS FROM A SENSE OF HUMOUR,
SO INSTEAD OF SIGNALLING AND STOKING,
THEY GAVE THEMSELVES UP TO A COURSE OF JOKING.
WHENEVER THEY KNEW THAT HE WAS RIDING,
THEY SHUNTED HIS TRAIN ON LONELY SIDING,
OR STOPPED ALL NIGHT IN THE MIDDLE OF A TUNNEL,
ON THE PLEA THAT THE BOILER WAS A-COMING THROUGH THE FUNNEL.

CHORUS:

'T WAS TOLD TO [HIM] WITH GREAT COMPUNCTION,
BY ONE WHO HAD DISCHARGED WITH UNCTION,
A CHAIRMAN OF DIRECTORS' FUNCTION,
ON THE NORTH SOUTH EAST WEST DIDDLESEX JUNCTION.
FOL [DA-]DIDDLE, LOL [DA-]DIDDLE, LOL LOL LAY.

CHORUS (cont'd):

IF HE WISHED TO GO TO PERTH OR STIRLING,
HIS TRAIN THROUGH SEVERAL COUNTIES WHIRLING,
WOULD SET HIM DOWN IN A FIT OF LARKING,
AT FOUR A.M. IN THE WILDS OF BARKING.

THESPIS:

THIS PLEASED HIS WHIM AND SEEMED TO STRIKE IT,

CHORUS:

BUT THE GENERAL PUBLIC DID NOT LIKE IT,

ALL:

THE RECEIPTS FELL, AFTER A FEW REPEATINGS,
AND HE GOT IT HOT AT THE ANNUAL MEETINGS,

⁸ I've inserted an extra syllable "Da-" into these refrain lines to fit my rhythmic scheme.

'T WAS TOLD TO ME/[HIM] WITH GREAT COMPUNCTION,
BY ONE WHO HAD DISCHARGED WITH UNCTION,
A CHAIRMAN OF DIRECTORS' FUNCTION,
ON THE NORTH SOUTH EAST WEST DIDDLESEX JUNCTION.
FOL [DA-]DIDDLE, LOL [DA-]DIDDLE, LOL LOL LAY.

THESPIS:

HE FOLLOWED OUT HIS WHIM WITH VIGOUR,
THE SHARES WENT DOWN TO A NOMINAL FIGURE,

THESPIS and MEN:

THESE ARE THE SAD RESULTS PROCEEDING

ALL:

FROM HIS AFFABLE WAYS AND HIS EASY BREEDING!

THESPIS:

THE LINE, WITH ITS RAILS AND GUARDS AND
PEELERS,
WAS SOLD FOR A SONG TO MARINE STORE
DEALERS,
THE SHAREHOLDERS ARE ALL IN THE
WORK'US,

CHORUS:

THE LINE, WITH ITS GUARDS AND
PEELERS,
WAS SOLD TO MARINE STORE
DEALERS,
[THEY'RE]⁹ ALL IN THE WORK'US,

THESPIS:

AND HE SELLS PIPE-LIGHTS IN THE REGENT CIRCUS.

ALL:

'T WAS TOLD TO ME/[HIM] WITH MUCH COMPUNCTION,
BY ONE WHO HAD DISCHARGED WITH UNCTION
A CHAIRMAN OF DIRECTORS' FUNCTION,
ON THE NORTH SOUTH EAST WEST DIDDLESEX JUNCTION,
FOL [DA-]DIDDLE, LOL [DA-]DIDDLE, LOL LOL LAY.

THESPIS: (*After song.*) It's very hard. As a man I am naturally of an easy disposition. As a manager, I am compelled to hold myself aloof, that my influence may not be deteriorated. As a man, I am inclined to fraternize with the pauper – as a manager I am compelled to walk about like this: Don't know yah! Don't know yah! Don't know yah! (*Strides haughtily about the stage.*)

No. 9 – Recitative: Presumptuous Mortal!

(*JUPITER, MARS, and APOLLO, in full Olympian costume appear on the three broken columns. Thespians scream.*)

JUPITER, MARS and APOLLO (*in recit.*):

PRESUMPTUOUS MORTAL!

THESPIS: (*same business*) Don't know yah! Don't know yah!

JUPITER, MARS and APOLLO (*seated on three broken pillars, still in recit.*):

PRESUMPTUOUS MORTAL!

THESPIS: I do not know you, I do not know you.

⁹ Chorus sings “They’re all...” in place of “The shareholders are all...” to fit the accompanying rhythm.

JUPITER, MARS and APOLLO (*standing on ground, recit.*)
PRESUMPTUOUS MORTAL!

THESPIS (*recit.*):
REMOVE THIS PERSON.

(*STUPIDAS and PREPOSTOROS seize APOLLO and MARS.*)

JUPITER: (*speaking*) Stop, you evidently *don't* know me. Allow me to offer you my card. (*Throws flash paper.*)

THESPIS: Ah yes, it's very pretty, but we don't want any at present. When we do our Christmas piece I'll let you know. (*Changing his manner.*) Look here, you know, this is a private party and we haven't the pleasure of your acquaintance. There are a good many other mountains about, if you must have a mountain all to yourself. Don't make me let myself down before my company. (*Resuming*) Don't know yah! Don't know yah!

JUPITER: I am Jupiter, the King of the Gods. This is Apollo. This is Mars.

(*All kneel to them except THESPIS.*)

THESPIS: Oh! then as I'm a respectable man, and rather particular about the company I keep, I think I'll go.

JUPITER: No—no— stop a bit. We want to consult you on a matter of great importance. There! Now we are alone. Who are you?

THESPIS: I am Thespis of the Thessalian Theatres.

JUPITER: The very man we want. Now as a judge of what the public likes, are you impressed with my appearance as the father of the gods?

THESPIS: Well to be candid with you, I am not. In fact I'm disappointed.

JUPITER: Disappointed?

THESPIS: Yes, you see you're so much out of repair. No, you don't come up to my idea of the part. Bless you, I've played you often.

JUPITER: You have!

THESPIS: To be sure I have.

JUPITER: And how have you dressed the part?

THESPIS: Fine commanding party in the prime of life. Thunderbolt – full beard – dignified manner – A good deal of this sort of thing "Don't know yah! Don't know yah! don't know yah!"

*[(JUPITER imitates him.)]*¹⁰

JUPITER: (*much affected*) I-I'm very much obliged to you. It's very good of you. I-I-I used to be like that. I can't tell you how much I feel it. And do you find I'm an impressive character to play?

THESPIS: Well no, I can't say you are. In fact we don't use you much out of burlesque.

JUPITER: Burlesque! (*Offended, walks up.*)

THESPIS: Yes, it's a painful subject, drop it, drop it. The fact is, you are not the gods you were – you're behind your age.

¹⁰ OL has "Imitating, crosses L." VAR shortens to "Imitating." In both sources, the direction seems to be given to Thespis. It made more sense to me to have Thespis demonstrate a theatrical portrayal of Jupiter, and for Jupiter to imitate his stagey mannerisms.

JUPITER: Well, but what are we to do? We feel that we ought to do something, but we don't know what.

THESPIS: Why don't you all go down to Earth, incog., mingle with the world, hear and see what people think of you, and judge for yourselves as to the best means to take to restore your influence?

JUPITER: Ah, but what's to become of Olympus in the meantime?

THESPIS: Lor' bless you, don't distress yourself about that. I've a very good company, used to take long parts on the shortest notice. Invest us with your powers and we'll fill your places till you return.

JUPITER: (*aside*) The offer is tempting. But suppose you fail?

THESPIS: Fail! Oh, we never fail in our profession. We've nothing but great successes!

JUPITER: Then it's a bargain?

THESPIS: It's a bargain. (*They shake hands on it.*)

JUPITER: And that you may not be entirely without assistance, we will leave you Mercury, and whenever you find yourself in a difficulty you can consult him.

(*Enter MERCURY [and DIANA].*)¹¹

No 10. – Finale of Act I

JUPITER:¹²

SO THAT'S ARRANGED – YOU TAKE MY PLACE, MY BOY,
WHILE WE MAKE TRIAL OF A NEW EXISTENCE.
AT LENGTH I SHALL BE ABLE TO ENJOY
THE PLEASURES I HAVE ENVIED FROM A DISTANCE.

APOLLO:

TO EARTH AWAY TO JOIN IN MORTAL ACTS,
AND GATHER FRESH MATERIAL TO WRITE ON,
INVESTIGATE MORE CLOSELY SEVERAL FACTS,
THAT I FOR CENTURIES HAVE THROWN SOME LIGHT ON!

DIANA:

I, AS THE MODEST MOON WITH CRESCENT BOW,
HAVE ALWAYS SHOWN A LIGHT TO NIGHTLY SCANDAL,
I MUST SAY I SHOULD LIKE TO GO BELOW,
AND FIND OUT IF THE GAME IS WORTH THE CANDLE!

¹¹ Diana needs to enter to take part in the ensuing quartet passage of the Act I Finale. Neither OL nor VAR direct her to enter. Directors may choose to bring her on earlier during the preceding dialogue scene.

¹² The opening quatrains for the four gods merit several observations, some specific to my musical setting:

- Note that in my setting, Jupiter's opening solo is not the main melody; it is a bass harmony with sufficient melodic contour to stand alone. Apollo's solo introduces the main melody.
- In OL and VAR, Mercury's quatrain comes second in order, after Jupiter and before Apollo and Diana. I re-arranged the sequence of stanzas as it fits with my conception of Mercury as outcast, last and least.
- This re-ordered sequence also allows Diana to come third with a "bridge" setting in minor, followed by Mercury returning to major but trailing behind the melody with his choppy replies.
- All of this was in service to subsequently combining the four quatrains into one simultaneous *a cappella* quartet. Thus each person's solo was repeated in the quartet as that person's "madrigal" part, with Diana shifting down a diatonic step into major as an alto harmony, and Mercury's replies tying the phrases together in lieu of accompaniment.

MERCURY:

COMPELLED UPON OLYMPUS HERE TO STOP,
WHILE OTHER GODS GO DOWN TO PLAY THE HERO,
DON'T BE SURPRISED IF ON THIS MOUNTAIN TOP
YOU FIND YOUR MERCURY IS DOWN AT ZERO!

DIANA:

I, AS THE MODEST
MOON WITH
CRESCENT BOW,
HAVE ALWAYS
SHOWN A LIGHT
TO NIGHTLY
SCANDAL,
I MUST SAY I
SHOULD LIKE TO
GO BELOW,
AND FIND OUT IF
THE GAME IS
WORTH THE
CANDLE!

APOLLO:

TO EARTH AWAY TO
JOIN IN MORTAL
ACTS,
AND GATHER FRESH
MATERIALS TO
WRITE ON,
INVESTIGATE MORE
CLOSELY
SEVERAL FACTS,
THAT I FOR
CENTURIES HAVE
THROWN SOME
LIGHT ON!

MERCURY:

COMPELLED UPON
OLYMPUS HERE
TO STOP,
WHILE OTHER GODS
GO DOWN TO
PLAY THE HERO,
DON'T BE
SURPRISED IF ON
THIS MOUNTAIN
TOP
YOU FIND YOUR
MERCURY IS
DOWN AT ZERO!

JUPITER:

SO THAT'S
ARRANGED – YOU
TAKE MY PLACE,
MY BOY,
WHILE WE MAKE
TRIAL OF A NEW
EXISTENCE.
AT LENGTH I SHALL
BE ABLE TO
ENJOY
THE PLEASURES I
HAVE ENVIED
FROM A
DISTANCE.

(Enter all the Thespians, summoned by MERCURY. While they enter, JUPITER hands his lightning-bolt scepter over to THESPIS.)

MERCURY: Here come your people!

THESPIS: People, [gather] now!¹³

THESPIS:

WHILE MIGHTY JOVE GOES DOWN BELOW
WITH ALL THE OTHER DEITIES,
I FILL HIS PLACE AND WEAR HIS "CLO,"
THE VERY PART FOR ME IT IS.
TO MOTHER EARTH TO MAKE A TRACK,
THEY ALL ARE SPURRED AND BOOTED, TOO,
AND YOU WILL FILL, TILL THEY COME BACK,
THE PARTS YOU BEST ARE SUITED TO.

[(Thespian principals sing with the Thespian chorus throughout the Act I Finale, but not in reply to their own solos.)]¹⁴

ALL THESPIANS:

HERE'S A PRETTY TALE FOR FUTURE ILIADS AND ODYSSEYS,
MORTALS ARE ABOUT TO PERSONATE THE GODS AND GODDESSES.
NOW TO SET THE WORLD IN ORDER, WE WILL WORK IN UNITY.
JUPITER'S PERPLEXITY IS THESPIS'S OPPORTUNITY.
HERE'S A PRETTY TALE FOR FUTURE ILIADS AND ODYSSEYS,
MORTALS ARE ABOUT TO PERSONATE THE GODS AND GODDESSES.

SPARKEION:

¹³ OL and VAR show Thespis's line as "People better now!" which makes no sense to me. I changed it to "People, gather now!" as the Thespians enter, drawing them near to listen to him.

¹⁴ Instruction added for soloists to sing with chorus.

PHOEBUS AM I, WITH GOLDEN RAY,
THE GOD OF DAY, THE GOD OF DAY,
WHEN SHADOWY NIGHT HAS HELD HER SWAY,
I MAKE THE GODDESS FLY.
'TIS MINE THE TASK TO WAKE THE WORLD,
IN SLUMBER CURLED, IN SLUMBER CURLED,
BY ME HER CHARMS ARE ALL UNFURLED,
THE GOD OF DAY AM I!

ALL THESPIANS:

THE GOD OF DAY, THE GOD OF DAY,
THAT PART SHALL OUR SPARKEION PLAY.
HA! HA! HA! HA! HA!
HA! HA! HA! HA! HA!
THE RAREST FUN AND RAREST FARE,
THAT EVER FELL TO MORTAL SHARE!
HA! HA! HA! HA! HA! HA!
HA! HA! HA! HA! HA! HA!
HA! HA! HA! HA!

NICEMIS:

I AM THE MOON, THE LAMP OF NIGHT.
I SHOW A LIGHT – I SHOW A LIGHT.
WITH RADIANT SHEEN I PUT TO FLIGHT
THE SHADOWS OF THE SKY.
BY MY FAIR RAYS, AS YOU'RE AWARE,
GAY LOVERS SWEAR, GAY LOVERS SWEAR,
WHILE GREYBEARDS SLEEP AWAY THEIR CARE,
THE LAMP OF NIGHT AM I!

ALL THESPIANS:

THE LAMP OF NIGHT-THE LAMP OF NIGHT,
NICEMIS PLAYS, TO HER DELIGHT.
HA! HA! HA! HA! HA!
HA! HA! HA! HA! HA!
THE RAREST FUN AND RAREST FARE,
THAT EVER FELL TO MORTAL SHARE!
HA! HA! HA! HA! HA! HA!
HA! HA! HA! HA! HA! HA!
HA! HA! HA! HA!

TIMIDON:

MIGHTY OLD MARS, THE GOD OF WAR,
I'M DESTINED FOR, I'M DESTINED FOR,
A TERRIBLY FAMOUS CONQUEROR,
WITH SWORD UPON HIS THIGH.
WHEN ARMIES MEET WITH EAGER SHOUT,
AND WARLIKE ROUT, AND WARLIKE ROUT,
YOU'LL FIND ME THERE WITHOUT A DOUBT.
THE GOD OF WAR AM I!

ALL THESPIANS:

THE GOD OF WAR, THE GOD OF WAR.
GREAT TIMIDON IS DESTINED FOR!
HA! HA! HA! HA! HA!
HA! HA! HA! HA! HA!

THE RAREST FUN AND RAREST FARE,
THAT EVER FELL TO MORTAL SHARE!
HA! HA! HA! HA! HA! HA!
HA! HA! HA! HA! HA! HA!
HA! HA! HA! HA!

DAPHNE:

WHEN, AS THE FRUIT OF WARLIKE DEEDS,
THE SOLDIER BLEEDS, THE SOLDIER BLEEDS,
CALLIOPE CROWNS HEROIC DEEDS,
WITH IMMORTALITY.
FROM MERE OBLIVION I RECLAIM
THE SOLDIER'S NAME, THE SOLDIER'S NAME,
AND WRITE IT ON THE ROLL OF FAME,
THE MUSE OF FAME AM I!

ALL THESPIANS:

THE MUSE OF FAME, THE MUSE OF FAME,
CALLIOPE IS DAPHNE'S NAME,
HA! HA! HA! HA! HA!
HA! HA! HA! HA! HA!
THE RAREST FUN AND RAREST FARE,
THAT EVER FELL TO MORTAL SHARE!
HA! HA! HA! HA! HA! HA!
HA! HA! HA! HA! HA! HA!
HA! HA! HA! HA!

(Enter procession of all the old Gods [and OLYMPIANS]¹⁵, they come down very much astonished at all they see, then passing by, ascend the platform that leads to the descent at the back.)

ALL THESPIANS:

HERE'S A PRETTY TALE FOR FUTURE ILIADS AND ODYSSEYS,
MORTALS ARE ABOUT TO PERSONATE THE GODS AND GODDESSES.
NOW TO SET THE WORLD IN ORDER, WE WILL WORK IN UNITY.
JUPITER'S PERPLEXITY IS THESPI'S OPPORTUNITY.

ALL OLYMPIANS AND THESPIANS:

HERE'S A PRETTY TALE FOR FUTURE ILIADS AND ODYSSEYS,
MORTALS ARE ABOUT TO PERSONATE THE GODS AND GODDESSES.

OLYMPIANS (less MERCURY):

WE WILL GO,
DOWN BELOW,
REVELS RARE,
WE WILL SHARE.

MERCURY:

[THEY] WILL GO,
DOWN BELOW,
REVELS RARE,
[THEY] WILL SHARE.

TUTTI:

HA! HA! HA! HA! HA!
HA! HA! HA! HA! HA!

ALL OLYMPIANS:

WITH A GAY
HOLIDAY,

¹⁵ Inserted "and OLYMPIANS" to instruct the Olympian Chorus to enter.

ALL UNKNOWN,
AND ALONE.

TUTTI:
HA! HA! HA! HA! HA! HA! HA!

[ALL THESPIANS:
WHILE THEY GO,
DOWN BELOW,
REVELS RARE,
WE WILL SHARE.

TUTTI:
HA! HA! HA! HA! HA!
HA! HA! HA! HA! HA!

ALL THESPIANS:
WITH A GAY
HOLIDAY,
WHEN ALONE
THEY HAVE FLOWN.]¹⁶

TUTTI:
HA! HA! HA! HA! HA! HA! HA!

ALL THESPIANS:
NOW TO SET THE WORLD IN ORDER, WE WILL WORK IN UNITY.
JUPITER'S PERPLEXITY IS THESPI'S OPPORTUNITY.

TUTTI:
HERE'S A PRETTY TALE FOR FUTURE ILIADS AND ODYSSEYS,
MORTALS ARE ABOUT TO PERSONATE THE GODS AND GODDESSES.

ALL OLYMPIANS:
WE WILL GO,
DOWN BELOW,
REVELS RARE,
WE WILL SHARE.

[ALL THESPIANS:
HERE'S A TALE
FOR ILIADS AND ODYSSEYS,
MORTALS WILL
PORTRAY THE GODS AND GODDESSES.]¹⁷

TUTTI:
HA! HA! HA! HA! HA!
HA! HA! HA! HA! HA!
HA! HA! HA! HA!
HA! HA! HA! HA!

¹⁶ After the Olympians remark about the fun they will be having on their holiday, I gave the Thespians a chance to remark on the fun they also plan to have once the Olympians have vacated Olympus. While the cat's away, and all that.

¹⁷ The Thespians' wording is slightly altered here to fit the rhythm of the brief coda figure. Thus, besides dropping the words "pretty" and "future," the phrase "will portray" stands in place of "are about to personate."

(The Gods and OLYMPIANS, including those who have lately entered in procession, group themselves on rising ground at back. The Thespians (kneeling) bid them farewell.)

End of Act I

ACT II

(SCENE.-The same scene as in Act I with the exception that in place of the ruins that filled the foreground of the stage, the interior of a magnificent temple is seen, showing the background of the scene of Act I, through the columns of the portico at the back. High throne. Low seats below it. All the substitute gods and goddesses (that is to say, THESPIANS) are discovered grouped in picturesque attitudes about the stage, eating, drinking, and smoking, and singing the following verses:-)

No. 12 – Of All Symposia

CHORUS:

OF ALL SYMPOSIA,
THE BEST BY HALF,
UPON OLYMPUS, HERE, AWAIT US,
WE EAT AMBROSIA,
AND NECTAR QUAFF—
IT CHEERS BUT DON'T INEBRIATE US.
WE KNOW THE FALLACIES
OF HUMAN FOOD,
SO PLEASE TO PASS OLYMPIAN ROSY,
WE BUILT UP PALACES,
WHERE RUINS STOOD,
AND FIND THEM MUCH MORE SNUG AND COSY.

SILLIMON:

TO WORK AND THINK, MY DEAR,
UP HERE, WOULD BE,
THE HEIGHT OF CONSCIENTIOUS FOLLY,
SO EAT AND DRINK, MY DEAR,
I LIKE TO SEE,
YOUNG PEOPLE GAY – YOUNG PEOPLE JOLLY.
OLYMPIAN FOOD, MY LOVE,
I'LL LAY LONG ODDS,
WILL PLEASE YOUR LIPS – THOSE ROSY PORTALS,
WHAT IS THE GOOD, MY LOVE
OF BEING GODS,
IF WE MUST WORK LIKE COMMON MORTALS?

CHORUS:

OF ALL SYMPOSIA,
THE BEST BY HALF,
UPON OLYMPUS, HERE, AWAIT US,
WE EAT AMBROSIA,
AND NECTAR QUAFF—
IT CHEERS BUT DON'T INEBRIATE US.

(Exeunt all but NICEMIS, who is dressed as DIANA, and PRETTEIA, who is dressed as VENUS. They take SILLIMON'S arm and bring him down.)

SILLIMON. Bless their little hearts, I can refuse them nothing. As the Olympian stage-manager I ought to be strict with them and make them do their duty, but I can't. Bless their little hearts, when I see the pretty little craft come sailing up to me with a wheedling smile on their pretty little figure-heads, I can't turn my back on 'em. I'm all bow, though I'm sure I try to be stern!

PRETTEIA: You certainly are a dear old thing.

SILLIMON: She says I'm a dear old thing! Deputy Venus says I'm a dear old I thing!

NICEMIS: It's her affectionate habit to describe everybody in those terms. *I* am more particular, but still even *I* am bound to admit that you are certainly a very dear old thing.

SILLIMON: Deputy Venus says I'm a dear old thing, and deputy Diana, who is much more particular, endorses it! Who could be severe with such deputy divinities?

PRETTEIA: Do you know, I'm going to ask you a favour.

SILLIMON: Venus is going to ask me a favour!

PRETTEIA: You see, I am Venus.

SILLIMON: No one who saw your face would doubt it.

NICEMIS: (*aside*) No one who knew her *character* would.

PRETTEIA: Well Venus, you know, is married to Mars.

SILLIMON: To Vulcan, my dear, to Vulcan. The exact connubial relation of the different gods and goddesses is a point on which we must be extremely particular.

PRETTEIA: I beg your pardon – Venus is married to Mars.

NICEMIS: If she isn't married to Mars, she ought to be.

SILLIMON: Then that decides it – call it married to Mars.

PRETTEIA: Married to Vulcan or married to Mars, what does it signify?

SILLIMON: My dear, it's a matter on which I have no personal feeling whatever.

PRETTEIA: So that she is married to someone!

SILLIMON: Exactly! so that she is married to someone. Call it married to Mars.

PRETTEIA: Now here's my difficulty. Timidon takes the place of Mars, and Timidon is my father!

SILLIMON: Then why object to Vulcan?

PRETTEIA: Because Vulcan is my grandfather!

SILLIMON: But, my dear, what an objection! You are playing a part till the real gods return. That's all! Whether you are supposed to be married to your father – or your grandfather, what does it matter? This passion for realism is the curse of the stage!

PRETTEIA: That's all very well, but I can't throw myself into a part that has already lasted a twelvemonth, when I have to make love to my father. It interferes with my conception of the characters. It spoils the part.

SILLIMON: Well, well, I'll see what can be done. (*Exit PRETTEIA.*) That's always the way with beginners, they've no imaginative power. A true artist ought to be superior to such considerations. (*NICEMIS comes down R.*) Well, Nicemis – I should say Diana – what's wrong with you? Don't you like your part?

NICEMIS: Oh, immensely! It's great fun.

SILLIMON: Don't you find it lonely out by yourself all night?

NICEMIS: Oh, but I'm *not* alone all night!

SILLIMON: But – I don't want to ask any injudicious questions – but who accompanies you?

NICEMIS: Who? why Sparkeion, of course.

SILLIMON: Sparkeion? Well, but Sparkeion is Phoebus Apollo. (*Enter SPARKEION*) He's the Sun, you know.

NICEMIS: Of course he is; I should catch my death of cold, in the night air, if he didn't accompany me.

SPARKEION: My dear Sillimon, it would never do for a young lady to be out alone all night. It wouldn't be respectable.

SILLIMON: There's a good deal of truth in that. But still – the Sun – at night – I don't like the idea. The original Diana always went out alone.

NICEMIS: I hope the original Diana is no rule for *me*. After all, what *does* it matter?

SILLIMON: To be sure – what *does* it matter?

SPARKEION: The sun at night, or in the daytime!

SILLIMON: So that he shines. That's all that's necessary. (*Exit NICEMIS.*) But poor Daphne, what will she say to this?

SPARKEION: Oh, Daphne can console herself; young ladies soon get over this sort of thing. Did you never hear of the young lady who was engaged to Cousin Robin?

SILLIMON: Never.

SPARKEION: Then I'll sing it to you.

No. 13 – Little Maid of Arcadee

SPARKEION:

LITTLE MAID OF ARCADEE,
SAT ON COUSIN ROBIN'S KNEE,
THOUGHT IN FORM AND FACE AND LIMB
NOBODY COULD RIVAL HIM.
HE WAS BRAVE AND SHE WAS FAIR,
TRUTH, THEY MADE A PRETTY PAIR,
HAPPY LITTLE MAIDEN SHE,
HAPPY MAID OF ARCADEE,
HAPPY LITTLE MAIDEN SHE,
HAPPY MAID OF ARCADEE,
HAPPY MAID OF ARCADEE.

MOMENTS SPED AS MOMENTS WILL,
HAPPILY ENOUGH, UNTIL
AFTER, SAY, A MONTH OR TWO,
ROBIN DID AS ROBINS DO,
WEARY OF HIS LOVER'S PLAY,
JILTED HER AND WENT AWAY!
WRETCHED LITTLE MAIDEN SHE,
WRETCHED MAID OF ARCADEE,
WRETCHED MAID OF ARCADEE.

TO HER LITTLE HOME SHE CREPT,
THERE SHE SAT HER DOWN AND WEPT.
MAIDEN WEPT AS MAIDENS WILL,
GREW SO THIN, SO THIN AND PALE,
UNTIL COUSIN RICHARD CAME TO WOO,
THEN AGAIN THE ROSES GREW.
HAPPY LITTLE MAIDEN SHE,
HAPPY MAID OF ARCADEE,
HAPPY LITTLE MAIDEN SHE,
HAPPY MAID OF ARCADEE,
HAPPY MAID OF ARCADEE!

(*Exit SPARKEION.*)

*[(Enter MERCURY.)]*¹⁸

SILLIMON: Well, Mercury, my boy, you've had a year's experience of us here. How do we do it? I think we're rather an improvement on the original gods – don't you?

MERCURY: Well, you see, there's a good deal to be said on both sides of the question; you are certainly younger than the original gods, and, therefore, more active. On the other hand, they are certainly older than you, and have, therefore, more experience. On the whole I prefer *you*, because your mistakes amuse me.

No. 14 – Olympus Is Now In a Terrible Muddle

MERCURY:

OLYMPUS IS NOW IN A TERRIBLE MUDDLE,
THE DEPUTY DEITIES ALL ARE AT FAULT;
THEY SPLUTTER AND SPLASH LIKE A PIG IN A PUDDLE,
AND DICKENS A ONE OF 'EM'S EARNING HIS SALT,
FOR THERPIS AS JOVE IS A TERRIBLE BLUNDER,
TOO NERVOUS AND TIMID – TOO EASY AND WEAK –
WHENEVER HE'S CALLED ON TO LIGHTEN OR THUNDER,
THE THOUGHT OF IT KEEPS HIM AWAKE FOR A WEEK!

THEN MIGHTY MARS HASN'T THE PLUCK OF A PARROT,
WHEN LEFT IN THE DARK HE WILL QUIVER AND QUAIL;
AND VULCAN HAS ARMS THAT WOULD SNAP LIKE A CARROT.
BEFORE HE COULD DRIVE IN A TENPENNY NAIL!
THEN VENUS'S FRECKLES ARE VERY REPELLING.
AND VENUS SHOULD *NOT* HAVE A SQUINT IN HER EYES;
THE LEARNED MINERVA IS WEAK IN HER SPELLING,
AND SCATTERS HER H'S ALL OVER THE SKIES.

THEN PLUTO, IN KINDHEARTED TENDERNESS ERRING,
CAN'T MAKE UP HIS MIND TO LET ANYONE DIE-
THE *TIMES* HAS A PARAGRAPH EVER RECURRING,
"REMARKABLE INSTANCE OF LONGEVITY."
ON SOME IT HAS COME AS A SERIOUS ONUS,
TO OTHERS IT'S QUITE AN ADVANTAGE – IN SHORT,
WHILE EV'RY LIFE OFFICE DECLARES A BIG BONUS,
THE POOR UNDERTAKERS ARE ALL IN THE COURT!

THEN CUPID, THE RASCAL, FORGETTING HIS TRADE IS
TO MAKE MEN AND WOMEN IMPARTIALLY SMART,
WILL ONLY SHOOT ARROWS AT PRETTY YOUNG LADIES,
AND NEVER TAKES AIM AT A BACHELOR'S HEART.
THE RESULTS OF THIS FREAK – OR WHATEVER YOU TERM IT –
SHOULD COVER THE WICKED YOUNG SCAMP WITH DISGRACE,
WHILE EV'RY YOUNG MAN IS AS SHY AS A HERMIT,
YOUNG LADIES ARE POPPING ALL OVER THE PLACE!

THIS WOULDN'T MUCH MATTER – FOR BASHFUL AND SHY MEN,
WHEN SKILFULLY HANDLED, ARE CERTAIN TO FALL,
BUT, ALAS! THAT DETERMINED YOUNG BACHELOR HYMEN

¹⁸ Neither OL nor VAR give Mercury an entrance. The only alternative is that he has been present since the top of Act II. That might be an intriguing option, letting him observe the preceding numbers and scene with disdain. But the better choice might be to enter here.

REFUSES TO WED ANYBODY AT ALL!
HE SWEARS THAT LOVE'S FLAME IS THE VILEST OF ARSONS,
AND LOOKS UPON MARRIAGE AS QUITE A MISTAKE;
NOW, WHAT IN THE WORLD'S TO BECOME OF THE PARSONS,
AND WHAT OF THE ARTIST WHO SUGARS THE CAKE?

IN SHORT, YOU WILL SEE FROM THE FACTS THAT I'M SHOWING,
THE STATE OF THE CASE IS EXCEEDINGLY SAD;
IF THESPIS'S PEOPLE GO ON AS THEY'RE GOING,
OLYMPUS WILL CERTAINLY GO TO THE BAD!
FROM JUPITER DOWNWARDS THERE ISN'T A DAB IN IT,
ALL OF 'EM QUIBBLE AND SHUFFLE AND SHIRK;
A PREMIER IN DOWNING STREET, FORMING A CABINET,
COULDN'T FIND PEOPLE LESS FIT FOR THEIR WORK!

(Enter THESPIS.)

THESPIS: Sillimon, you can retire.

SILLIMON: Sir, I –

THESPIS: Don't pretend you can't when I say you can. I've seen you do it – go! *(Exit SILLIMON bowing extravagantly, THESPIS imitates him)* Well, Mercury, I've been in power one year to-day.

MERCURY: One year to-day. How do you like ruling the world?

THESPIS: Like it! Why it's as straightforward as possible. Why there hasn't been a hitch of any kind since we came up here. Lor'! The airs you gods and goddesses give yourselves are perfectly sickening. Why it's mere child's play!

MERCURY: Very simple, isn't it?

THESPIS: Simple? Why I could do it on my head.

MERCURY: Ah – I daresay you will do it on your head very soon.

THESPIS: What do you mean by *that*, Mercury?

MERCURY: I mean that when you've turned the world *quite* topsy-turvy you won't know whether you're standing on your head or your heels.

THESPIS: Well, but, Mercury, it's all right at present.

MERCURY: Oh yes – as far as we know.

THESPIS: Well, but, you know, we know as much as anybody knows; you know, I believe, that the world's still going on.

MERCURY: Yes – as far as we can judge – much as usual.

THESPIS: Well, then, give the Father of the Drama his due, Mercury. Don't be envious of the Father of the Drama.

MERCURY: Well, but you see you leave so much to accident.

THESPIS: Well, Mercury, if I do, it's my principle. I am an easy man, and I like to make things as pleasant as possible. What did I do the day we took office? Why I called the company together and I said to them: "Here we are, you know, gods and goddesses, no mistake about it, the real thing. Well, we have certain duties to discharge, let's discharge them intelligently. Don't let us be hampered by routine and red tape and precedent, let's set the original gods an example, and put a liberal interpretation on our duties. If it occurs to anyone to try an experiment in his own department, let him try it, if he fails there's no harm done, if he succeeds it is a distinct gain to society. Take it easy," I said, "and at the same time, make experiments. Don't hurry your work, do it slowly, and do it well." And here we are after a twelvemonth, and not a single complaint or a single petition has reached me.

MERCURY: No – not yet.

THESPIS: What do you mean by "no, not yet"?

MERCURY: Well, you see, you don't understand these things. All the petitions that are addressed by men to Jupiter pass through my hands, and it's my duty to collect them and present them once a year.

THESPIS: Oh, only once a year?

MERCURY: Only once a year.

THESPIS: And the year is up–?

MERCURY: To-day.

THESPIS: Oh, then I suppose there are *some* complaints?

MERCURY: Yes, there are *some*.

THESPIS: (*disturbed*) Oh. Perhaps there are a good many?

MERCURY: There are a good many.

THESPIS: Oh. Perhaps there are a thundering lot?

MERCURY: There are a thundering lot.

THESPIS: (*very much disturbed*) Oh!

MERCURY: You see you've been taking it so very easy – and so have most of your company.

THESPIS: Oh, who has been taking it easy?

MERCURY: Well, all except those who have been trying experiments.

THESPIS: Well but I suppose the experiments are ingenious?

MERCURY: Yes; they are ingenious, but on the whole ill-judged. But it's time to go and summon your court.

THESPIS: What for?

MERCURY: To hear the complaints. In five minutes they will be here. (*Exit.*)

THESPIS: (*very uneasy*) I don't know how it is, but there is something in that young man's manner that suggests that the Father of the Gods has been taking it *too* easy. Perhaps it would have been better if I hadn't given my company so much scope. I wonder what they've been doing. I think I will curtail their discretion, though none of them appear to have much of the article. It seems a pity to deprive 'em of what little they have.

(*Enter DAPHNE, weeping*)

THESPIS: Now then, Daphne, what's the matter with you?

DAPHNE: Well, you know how disgracefully Sparkeion–

THESPIS: (*correcting her*) Apollo–

DAPHNE: Apollo, then – has treated me. He promised to marry me years ago, and now he's married to Nicemis.

THESPIS: Now look here. I can't go into that. You're on Olympus now and must behave accordingly. Drop your Daphne – assume your Calliope.

DAPHNE: Quite so. That's it! (*Mysteriously*)

THESPIS: Oh – that is it? (*Puzzled*)

DAPHNE: That is it, Thespis. I am Calliope, the Muse of Fame. Very good. This morning I was in the Olympian library, and I took down the only book there. Here it is.

THESPIS: (*taking it*) Lemprière's Classical Dictionary. The Olympian Peerage.

DAPHNE: Open it at Apollo.

THESPIS: (*opens it*) It is done.

DAPHNE: Read.

THESPIS: "Apollo was several times married, among others to Issa, Bolina, Coronis, Clymene, Cyrene, Chione, Acacallis, and Calliope."

DAPHNE: *And* Calliope.

THESPIS: (*musings*) Ha! I didn't know he was *married* to them.

DAPHNE: (*severely*) Sir! This is the Family Edition.

THESPIS: Quite so.

DAPHNE: You couldn't expect a lady to read any other?

THESPIS: On no consideration. But in the original version—

DAPHNE: I go by the Family Edition.

THESPIS: Then by the Family Edition, Apollo is your husband.

(*Enter NICEMIS and SPARKEION*)

NICEMIS: Apollo *your* husband? He is *my* husband.

DAPHNE: I beg your pardon. He is *my* husband.

NICEMIS: Apollo is Sparkeion, and he's married to me.

DAPHNE: Sparkeion is Apollo, and he's married to me.

NICEMIS: He's my husband.

DAPHNE: He's your brother.

THESPIS: Look here, Apollo, whose husband are you? Don't let's have any row about it; whose husband are you?

SPARKEION: Upon my honour I don't know. I'm in a very delicate position, but I'll fall in with any arrangement Thespis may propose.

DAPHNE: I've just found out that he's my husband, and yet he goes out every evening with that "thing"!

THESPIS: Perhaps he's trying an experiment.

DAPHNE: I don't like my husband to make such experiments. The question is, who are we all and what is our relation to each other.

No. 15 – You're Diana, I'm Apollo¹⁹

SPARKEION:

YOU'RE DIANA, I'M APOLLO-
AND CALLIOPE IS SHE.

DAPHNE:

HE'S YOU'RE BROTHER.

¹⁹ This number is a festival of varying pronouns. Gilbert indicates many of them in OL. I have varied them a few more times in my musical setting. It would be tedious and distracting to bracket every pronoun that differs from OL. So I have left them un-bracketed here.

NICEMIS:
YOU'RE ANOTHER.
HE HAS FAIRLY MARRIED ME.

DAPHNE:
BY THE RULES OF THIS FAIR SPOT
I'M HIS WIFE, AND YOU ARE NOT—

SPARKION:
BY THE RULES OF THIS FAIR SPOT,
SHE'S MY WIFE, AND YOU ARE NOT.

DAPHNE:
BY THE RULES OF THIS FAIR SPOT,
I'M HIS WIFE, AND YOU ARE NOT.

NICEMIS:
BY THIS GOLDEN WEDDING RING,
I'M HIS WIFE, AND YOU'RE A "THING."

DAPHNE:
[‘SPITE]²⁰ THIS GOLDEN
WEDDING RING,
I'M HIS WIFE, AND YOU'RE
A “THING.”

NICEMIS:
BY THIS GOLDEN WEDDING
RING,
I'M HIS WIFE, AND YOU'RE
A “THING.”

SPARKEION:
BY THIS GOLDEN WEDDING
RING,
SHE'S MY WIFE, AND
YOU'RE A “THING.”

NICEMIS and DAPHNE:
PLEASE WILL SOME ONE KINDLY TELL US,
WHO ARE OUR RESPECTIVE KIN?
ALL OF US ARE VERY JEALOUS,
NEITHER OF US WILL GIVE IN.
PLEASE WILL SOME ONE KINDLY TELL US,
WHO ARE OUR RESPECTIVE KIN?
ALL OF US ARE VERY JEALOUS,
NEITHER OF US WILL GIVE IN.

SPARKEION and THESPIS:
PLEASE WILL SOME ONE KINDLY TELL US,
WHO ARE OUR RESPECTIVE KIN?
ALL OF THEM ARE VERY JEALOUS,
NEITHER OF THEM WILL GIVE IN.
PLEASE WILL SOME ONE KINDLY TELL US,
WHO ARE OUR RESPECTIVE KIN?
ALL OF THEM ARE VERY JEALOUS,
NEITHER OF THEM WILL GIVE IN.

NICEMIS:
HE'S MY HUSBAND I DECLARE,
I ESPOUSED HIM PROPERLEE.

SPARKEION:
THAT IS TRUE, FOR I WAS THERE,
AND I SAW HER MARRY ME.

DAPHNE:
HE'S YOU'RE BROTHER – I'M HIS WIFE,
IF WE GO BY LEMPRIÈRE,

SPARKEION:
SO SHE IS, UPON MY LIFE,
REALLY THAT SEEMS VERY FAIR.

NICEMIS:
YOU'RE MY HUSBAND AND NO OTHER

²⁰ “‘Spite” (short for “despite” or “in spite of”) lets Daphne say, “(De)spite this golden wedding ring, I’m his wife, and you’re a ‘thing.’” Otherwise she’d be agreeing, “By this golden wedding ring, you’re his wife and ‘I’m a thing.’” The former seems stronger and more confrontational.

SPARKEION:
THAT IS TRUE ENOUGH I SWEAR,

DAPHNE:
I'M HIS WIFE, AND YOU'RE HER BROTHER.

SPARKEION:
IF WE GO BY LEMPRIÈRE.

NICEMIS:
IT WILL SURELY BE UNFAIR,
TO DECIDE BY LEMPRIÈRE. (*crying*)

DAPHNE:
IT WILL SURELY BE QUITE FAIR,
TO DECIDE BY LEMPRIÈRE.

SPARKEION and THESPIS:
HOW YOU SETTLE I DON'T CARE,
LEAVE IT ALL TO LEMPRIÈRE.

THESPIS: (*Spoken*) The Verdict.
AS SPARKEION IS APOLLO
UP IN THIS OLYMPIAN CLIME,
WHY, NICEMIS, IT WILL FOLLOW,
HE'S HER HUSBAND, FOR THE TIME
(*indicating DAPHNE*)
WHEN SPARKEION TURNS TO MORTAL,
JOINS ONCE MORE THE SONS OF MEN,
HE MAY TAKE YOU TO HIS PORTAL
(*indicating NICEMIS*)
HE WILL BE YOUR HUSBAND THEN.
THAT OH THAT IS MY DECISION,
'CORDING TO MY MENTAL VISION.
PUT AN END TO ALL COLLISION,
THAT OH THAT IS MY DECISION.

DAPHNE and SPARKEION:
HIS DECISION!

NICEMIS and SPARKEION:
HIS DECISION!

NICEMIS, DAPHNE, and SPARKEION:
THAT OH THAT IS HIS DECISION,

NICEMIS, DAPHNE, and SPARKEION:
HIS DECISION – HIS DECISION!
THAT OH THAT IS HIS DECISION!

THESPIS:
MY DECISION – MY DECISION!
THAT OH THAT IS MY DECISION!

NICEMIS:
AS SPARKEION IS
APOLLO
UP IN THIS
OLYMPIAN CLIME,
IT WOULD SURELY
SEEM TO FOLLOW,
HE'S HER HUSBAND,
FOR THE TIME

DAPHNE:
AS SPARKEION IS
APOLLO
UP IN THIS
OLYMPIAN CLIME,
IT WOULD SURELY
SEEM TO FOLLOW,
HE'S MY HUSBAND,
FOR THE TIME

SPARKEION:
AS SPARKEION IS
APOLLO
UP IN THIS
OLYMPIAN CLIME,
IT WOULD SURELY
SEEM TO FOLLOW,
I'M HER HUSBAND,
FOR THE TIME

THESPIS:
AS SPARKEION IS
APOLLO
UP IN THIS
OLYMPIAN CLIME,
IT WOULD SURELY
SEEM TO FOLLOW,
HE'S HER HUSBAND,
FOR THE TIME

WHEN SPARKEION TURNS TO MORTAL, JOINS ONCE MORE THE SONS OF MEN, HE MAY TAKE ME TO HIS PORTAL HE WILL BE MY HUSBAND THEN. UP IN THIS OLYMPIAN CLIME, -- -- JOINS ONCE MORE THE SONS OF MEN, HE WILL BE MY HUSBAND THEN.	WHEN SPARKEION TURNS TO MORTAL, JOINS ONCE MORE THE SONS OF MEN, HE MAY TAKE YOU TO HIS PORTAL HE WILL BE YOUR HUSBAND THEN. UP IN THIS OLYMPIAN CLIME, HE'S MY HUSBAND, FOR THE TIME JOINS ONCE MORE THE SONS OF MEN, HE WILL BE YOUR HUSBAND THEN.	WHEN SPARKEION TURNS TO MORTAL, JOINS ONCE MORE THE SONS OF MEN, I MAY TAKE YOU TO MY PORTAL I WILL BE YOUR HUSBAND THEN. UP IN THIS OLYMPIAN CLIME, I'M HER HUSBAND, FOR THE TIME JOINS ONCE MORE THE SONS OF MEN, I WILL BE YOUR HUSBAND THEN.	WHEN SPARKEION TURNS TO MORTAL, JOINS ONCE MORE THE SONS OF MEN, HE MAY TAKE YOU TO HIS PORTAL HE WILL BE YOUR HUSBAND THEN. UP IN THIS OLYMPIAN CLIME, HE'S HER HUSBAND, FOR THE TIME JOINS ONCE MORE THE SONS OF MEN, HE WILL BE YOUR HUSBAND THEN.
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(Exeunt SPARKEION with DAPHNE, NICEMIS weeping with THESPIS.)

No. 16 – Oh Rage and Fury

(Mysterious Music. Enter JUPITER, APOLLO, and MARS, from below, at the back of stage. All wear cloaks as disguise and all are masked.)

APOLLO, MARS, and JUPITER:

OH RAGE AND FURY! OH SHAME AND SORROW!
WE'LL BE RESUMING OUR RANKS TO-MORROW,
SINCE FROM OLYMPUS WE HAVE DEPARTED,
WE'VE BEEN DISTRACTED AND BROKENHEARTED,
OH WICKED THESPIS! OH VILLAIN SCURVY;
THROUGH HIM OLYMPUS IS TOPSY-TURVY!
COMPELLED TO SILENCE TO GRIN AND BEAR IT!
HE'S CAUSED OUR SORROW, AND HE SHALL SHARE IT.
WHERE IS THE MONSTER! AVENGE HIS BLUNDERS,
HE HAS AWAKENED OLYMPIAN THUNDERS.

(Enter MERCURY)

JUPITER: *(recit.)*
OH MONSTER!

MARS and JUPITER: *(recit.)*
OH MONSTER!

APOLLO, MARS, and JUPITER: *(recit.)*
OH MONSTER!

MERCURY: *(in great terror)* Please sir, what have I done sir?

JUPITER: What did we leave you behind for?

MERCURY: Please sir, that's the question I asked when you went away.

JUPITER: Was it not that Thespis might consult you whenever he was in a difficulty?

MERCURY: Well, here I've been, ready to be consulted, chockfull of reliable information – running over with celestial maxims – advice gratis ten to four – after twelve ring the night bell in cases of emergency.

JUPITER: And hasn't he consulted you?

MERCURY: Not he – he disagrees with me about everything.

JUPITER: He must have misunderstood me. I told him to consult you whenever he was in a fix.

MERCURY: He must have thought you said *insult*. Why whenever I open my mouth he jumps down my throat. It isn't pleasant to have a fellow constantly jumping down your throat – especially when he always disagrees with you. It's just the sort of thing I can't digest.

JUPITER: (*in a rage*) Send him here, I'll talk to him.

(*Enter THESPIS. He is much terrified.*)

No. 17– Recitative: Oh Monster

JUPITER:
OH MONSTER!

JUPITER and MARS:
OH MONSTER!

APOLLO, JUPITER, and MARS:
OH MONSTER!

(*THESPIS sings in great terror, which he endeavours to conceal*)

JUPITER: Well Sir, the year is up to-day.

APOLLO: And a nice mess you've made of it.

MARS You've deranged the whole scheme of society.

THESPIS: (*aside*) There's going to be a row! (*Aloud and very familiarly*) My dear boy – I do assure you –

No 17 cont'd

JUPITER:
BE RESPECTFUL!

JUPITER and MARS:
BE RESPECTFUL!

APOLLO, JUPITER, and MARS:
BE RESPECTFUL!

THESPIS: I don't know what you allude to. With the exception of getting our scene-painter to "run up" this temple, because we found the ruins draughty, we haven't touched a thing.

No. 17 cont'd

JUPITER:
OH STORY TELLER!

JUPITER and MARS:
OH STORY TELLER!

APOLLO, JUPITER, and MARS:
OH STORY TELLER!

(*Enter THESPIANS*)

THESPIS: My dear fellows, you're distressing yourselves unnecessarily. The court of Olympus is about to assemble to listen to the complaints of the year, if any. But there are none, or next to none. Let the Olympians assemble!

(*Enter THESPIANS. THESPIS takes chair. JUPITER, APOLLO and MARS sit below him.*)

THESPIS: Ladies and gentlemen. It seems that it is usual for the gods to assemble once a year to listen to mortal petitions. It doesn't seem to me to be a good plan, as work is liable to accumulate; but as I'm

particularly anxious not to interfere with Olympian precedent, but to allow everything to go on as it has always been accustomed to go – why, we'll say no more about it. *(Aside)* But how shall I account for your presence?

JUPITER: Say we are gentlemen of the press.

THESPIS: That all our proceedings may be perfectly open and above-board I have communicated with the most influential members of the Athenian press, and I beg to introduce to your notice three of its most distinguished members. They wear masks emblematic of the anonymous character of modern journalism. *(Business of introduction. THESPIS very uneasy)* Now then, if you're all ready we will begin.

MERCURY: *(brings tremendous bundles of petitions)* Here is the agenda.

THESPIS: What's that? The petitions?

MERCURY: Some of them. *(Opens one and reads)* Ah, I thought there'd be a row about it.

THESPIS: Why, what's wrong now?

MERCURY: Why, it's been a wet Friday in November for the last six months and the Athenians are tired of it.

THESPIS: There's no pleasing some people. This craving for perpetual change is the curse of the country. Friday's a very nice day.

MERCURY: So it is, but a Friday six months long! – it gets monotonous.

JUPITER, APOLLO and MARS *(rising):* It's perfectly ridiculous.

THESPIS: *(calling them)* It shall be arranged. Cymon!

CYMON: *(as Time with the usual attributes)* Sir!

THESPIS: *(introducing him to THREE GODS)* Allow me – Father Time – rather young at present but even Time must have a beginning. In course of Time, Time will grow older. Now then, Father Time, what's this about a wet Friday in November for the last six months?

CYMON: Well, the fact is, I've been trying an experiment. Seven days in the week is an awkward number. It can't be halved. Two's into seven won't go.

THESPIS: *(tries it on his fingers)* Quite so – quite so.

CYMON: So I abolished Saturday.

JUPITER, APOLLO and MARS: Oh but – *(Rising.)*

THESPIS: Do be quiet. He's a very intelligent young man and knows what he is about. So you abolished Saturday. And how did you find it answer?

CYMON: Admirably.

THESPIS: You hear? He found it answer admirably.

CYMON: Yes, only Sunday refused to take its place.

THESPIS: Sunday refused to take its place?

CYMON: Sunday comes after Saturday – Sunday won't go on duty after Friday, Sunday's principles are very strict. That's where my experiment sticks.

THESPIS: Well, but why November? Come, why November?

CYMON: December can't begin till November has finished. November can't finish because I've abolished Saturday. There again my experiment sticks.

THESPIS: Well, but why wet? Come now, why wet?

CYMON: Ah, that is your fault. You turned on the rain six months ago, and you forgot to turn it off again.

JUPITER, MARS and APOLLO: *(rising)* Oh this is monstrous!

ALL: Order, order.

THESPIS: Gentlemen, pray be seated. *(To the others)* The liberty of the press, one can't help it. *(To the three gods)* It is easily settled. Athens has had a wet Friday in November for the last six months. Let them have a blazing Tuesday in July for the next twelve.

JUPITER, MARS and APOLLO: But-

ALL: Order, order.

THESPIS: Now then, the next article.

MERCURY: Here's a petition from the Peace Society. They complain that there are no more battles.

MARS *(springing up)*: What!

THESPIS: Quiet there! Good dog! Soho, Timidon!

TIMIDON: *(as MARS)* Here.

THESPIS: What's this about there being no battles?

TIMIDON: I've abolished battles; it's an experiment.

MARS *(springing up)*: Oh come, I say –

THESPIS: Quiet then! *(To TIMIDON)* Abolished battles?

TIMIDON: Yes, you told us on taking office to remember two things, to try experiments and to take it easy. I found I couldn't take it easy while there are any battles to attend to, so I tried the experiment and abolished battles. And then I took it easy. The Peace Society ought to be very much obliged to me.

THESPIS: Obligated to you! Why, confound it! since battles have been abolished war is universal.

TIMIDON: War universal?

THESPIS: To be sure it is! Now that nations can't fight, no two of 'em are on speaking terms. The dread of fighting was the only thing that kept them civil to each other. Let battles be restored and peace reign supreme.

MERCURY: *(reads)* Here's a petition from the associated wine merchants of Mytilene.

THESPIS: Well, what's wrong with the associated wine merchants of Mytilene? Are there no grapes this year?

MERCURY: Plenty of grapes; more than usual.

THESPIS: *(to the gods)* You observe, there is no deception; there are more than usual.

MERCURY: There are plenty of grapes, only they are full of ginger beer.

APOLLO, MARS, and JUPITER: Oh, come I say.

(Rising, they are put down by THESPIS.)

THESPIS: Eh? what. *(Much alarmed)* Bacchus?

TIPSEION: *(as BACCHUS)* Here!

THESPIS: There seems to be something unusual with the grapes of Mytilene; they only grow ginger beer.

TIPSEION: And a very good thing too.

THESPIS: It's very nice in its way, but it is not what one looks for from grapes.

TIPSEION: Beloved master, a week before we came up here, you insisted on my taking the pledge. By so doing you rescued me from my otherwise inevitable misery. I cannot express my thanks. Embrace me! *(Attempts to embrace him.)*

THESPIS: Get out, don't be a fool Look here, you know you're the god of wine.

TIPSEION: I am.

THESPIS: (*very angry*) Well, do you consider it consistent with your duty as the god of wine to make the grapes yield nothing but ginger beer?

TIPSEION: Do you consider it consistent with my duty as a total abstainer to grow anything stronger than ginger beer?

THESPIS: But your duty as the god of wine –

TIPSEION: In every respect in which my duty as the god of wine can be discharged consistently with my duty as a total abstainer, I will discharge it. But when the functions clash, everything must give way to the pledge. My preserver! (*Attempts to embrace him.*)

THESPIS: Don't be a confounded fool! This can be arranged. We can't give over the wine this year, but at least we can improve the ginger beer. Let all the ginger be extracted from it immediately.

No. 18 – Finale of Act II

JUPITER, MARS, APOLLO: (*aside*)

WE CAN'T STAND THIS,
WE CAN'T STAND THIS,
WE CAN'T STAND THIS,
IT'S MUCH TOO STRONG,
WE CAN'T STAND THIS.
IT WOULD BE WRONG,
EXTREMELY WRONG,
IF WE STOOD THIS,
IF WE STAND THIS,
IF WE STOOD THIS,
WE CAN'T STAND THIS.
IT WOULD BE WRONG,
EXTREMELY WRONG,
IF WE STOOD THIS,
WE CAN'T STAND THIS.

DAPHNE, SPARKEION, NICEMIS:
GREAT JOVE, THIS INTERFERENCE,
IS MORE THAN WE CAN STAND;
OF THEM MAKE A CLEARANCE,
WITH YOUR MAJESTIC HAND.
THIS INTERFERENCE,
IS MORE THAN WE CAN STAND;
[THEN]²¹ MAKE A CLEARANCE,
WITH YOUR MAJESTIC HAND.
WITH YOUR MAJESTIC HAND.
YOUR MAJESTIC, MAJESTIC HAND.

JOVE [JUPITER]:
THIS COOL AUDACITY, IT BEATS US HOLLOW
(*removing mask*)
I'M JUPITER!

²¹ “Then” is a rhythmic change from “of them” to fit the development of the musical idea at this textual repeat.

MARS:
I'M MARS!

APOLLO:
I'M APOLLO!

(Enter DIANA and all the other gods, goddesses and OLYMPIANS.)

THESPIANS:
JUPITER,
MARS,
AND APOLLO,
(kneeling with their foreheads on the ground)
JUPITER, MARS AND APOLLO,
HAVE QUITTED THE DWELLINGS OF MEN;
THE OTHER GODS QUICKLY WILL FOLLOW,
AND WHAT WILL BECOME OF US THEN.
OH, PARDON US, JOVE AND APOLLO,
PARDON US, JUPITER, MARS;
OH, SEE US IN MISERY WALLOW,
CURSING OUR TERRIBLE STARS.
OH, SEE US IN MISERY WALLOW,
CURSING OUR TERRIBLE STARS.

ALL THE THESPIANS:
LET US REMAIN, WE BEG OF YOU PLEADINGLY!

OLYMPIANS:
LET THEM REMAIN, THEY BEG OF US PLEADINGLY!

THESPIANS:
LIFE ON OLYMPUS SUITS US EXCEEDINGLY.

OLYMPIANS:
LIFE ON OLYMPUS SUITS THEM EXCEEDINGLY.

THESPIANS:
LET US REMAIN, WE PRAY IN HUMILITY!

OLYMPIANS:
LET 'EM REMAIN, THEY PRAY IN HUMILITY.

THESPIANS:
IF WE HAVE SHOWN SOME LITTLE ABILITY.

OLYMPIANS:
IF THEY HAVE SHOWN SOME LITTLE ABILITY.

THESPIANS:
[OH,]²² LET US REMAIN, WE BEG OF YOU PLEADINGLY!

²² The initial "Oh" is meant to overlap the Olympians as a rude interruption. By this time, the Thespians have forgotten their humility, and have wound themselves up enough to dare interrupting the Olympians. (Not a wise thing to do at this point.) Notice Jupiter interrupts them in turn. But then, he's the one in charge.

LIFE ON OLYMP-

JUPITER:

ENOUGH, YOUR REIGN IS ENDED;
UPON THIS SACRED HILL
LET HIM BE APPREHENDED,
AND LEARN OUR AWFUL WILL.
AWAY TO EARTH, CONTEMPTIBLE COMEDIANS,
AND HEAR OUR CURSE, BEFORE WE SET YOU FREE;
YOU SHALL ALL BE EMINENT TRAGEDIANS,
WHOM NO ONE EVER GOES TO SEE!

THESPIANS:

WE GO TO EARTH,
CONTEMPTIBLE
COMEDIANS,
WE HEAR HIS CURSE
BEFORE HE SETS US
FREE,
WE SHALL ALL BE
EMINENT TRAGEDIANS,
WHOM NO ONE EVER,
WHOM NO ONE EVER,
WHOM NO ONE EVER,
EVER GOES TO SEE!

OLYMPIANS:

[THEY] GO TO EARTH,
CONTEMPTIBLE
COMEDIANS,
[THEY] HEAR HIS CURSE
BEFORE HE SETS [THEM]
FREE,
[THEY] SHALL ALL BE
EMINENT TRAGEDIANS,
WHOM NO ONE EVER,
WHOM NO ONE EVER,
WHOM NO ONE EVER,
EVER GOES TO SEE!

THESPI:

WHOM NO ONE EVER,

EVER, EVER
GOES TO SEE!

SPARKEION:

WHOM NO ONE EVER,
EVER, EVER
GOES TO SEE!

THESPI:

NOW, HERE YOU SEE THE ARRANT FOLLY
OF DOING YOUR BEST TO MAKE THINGS JOLLY.
I'VE RULED THE WORLD LIKE A CHAP IN HIS SENSES,
OBSERVE THE TERRIBLE CONSEQUENCES.
GREAT JUPITER, WHOM NOTHING PLEASES,
SPLUTTERS AND SWEARS, AND KICKS UP BREEZES,
AND SENDS US HOME IN A MOOD AVENGIN',
IN DOUBLE QUICK TIME, LIKE A RAILROAD ENGINE.
AND THIS HE DOES WITHOUT COMPUNCTION,
BECAUSE I HAVE DISCHARGED WITH UNCTION
A HIGHLY COMPLICATED FUNCTION,
COMPLYING WITH HIS OWN INJUNCTION.

THESPIANS:

ALL THIS HE DOES WITHOUT
COMPUNCTION,
BECAUSE WE HAVE
DISCHARGED WITH UNCTION
A HIGHLY COMPLICATED
FUNCTION,
COMPLYING WITH HIS OWN
INJUNCTION.

OLYMPIANS:

ALL THIS HE DOES WITHOUT
COMPUNCTION,
BECAUSE [THEY] HAVE
DISCHARGED WITH UNCTION
A HIGHLY COMPLICATED
FUNCTION,
COMPLYING WITH HIS OWN
INJUNCTION

THESPI:

FA LA LA LA LAY, FA LA LA
LA LAY,
FA LA LA LA, LA LA LA LA, LA
LA LAY,
FA LA LA, FA LA LA, FA LA LA
LA LA LA LA
FA LA, FA LA, LA LA LAY.

ALL:

FA LA LA LA,
FA LA LA LA LA,
LA LAY.

(The GODS and OLYMPIANS drive the THESPIANS away. The THESPIANS prepare to descend the mountain. The GODS and OLYMPIANS group themselves in attitudes of triumph as the curtain falls.)

(End of Opera)