

HARLEQUIN
HOGARTH;
OR,
THE TWO LONDON
'PRENTICES.

A NEW GRAND COMIC CHRISTMAS PANTOMIME.

N. B.—This DISH is partly served up on Hogarth's "
PLATES," with EXTRA SEASONING to suit the
TIMES.

THOMAS HAILES LACY,
WELLINGTON STREET, STRAND,
LONDON.

*First Performed at the Theatre Royal, Drury Lane,
Friday, December 26, 1851.*

The New and Extensive Scenery by Mr. JONES, Mr. CUTHBERT,
and Assistants

The Overture and Music by Mr. ISAACSON.

The Tricks, Transformations, and Decorations, by Mr. BRUNTON
and numerous Assistants.

The Machinery by Mr. B. SLOMAN and others.

The Dresses by Mr. PALMER and Mrs. CLARKE.

The whole produced under the Superintendence of Mr. W. WEST.

PROGRAMME OF THE SCENERY, INCIDENTS, &c. &c. &c.

OF THE INTRODUCTION, VERBATIM FROM THE ORIGINAL BILL.

INTRODUCTION.

SCENE I.

THE HAUNTS OF IDLENESS & IGNORANCE.

Idleness	" regular Old Women" in	{ Mr. S. JONES.
Ignorance	} every respect	Mr. ENNIS.
Industry	Twin Sisters, and perfectly	Miss COVENEY.
Knowledge	} irresistible	{ Miss H. COVENEY.
Schoolboys	Messrs. TAG, RAG, BOBTAIL, and Brethren.	
Schoolmaster		Mr. WHACK'EM.
The Early Village Cock		Master CROW.

How Idleness and Ignorance lay their heads together, and determine to check the further advance of Industry and Knowledge, by the establishment of a Manufactory of " Fetters for the Human Intellect," " Clogs on the Understanding," " Stumbling-blocks in the way of Useful Knowledge," &c. &c. &c. &c., also the School of Idleness—" Holiday all the year round"—"All Play, no Work!!!" How Industry and Knowledge suddenly make their appearance in the Enemy's Camp, and produce

SCENE II

AN EXTENSIVE CHANGE ON THE PREMISES.

Cheap Printing Establishment, and School of Industry.

" Look on that Picture, and on this !"---Peasants, Charity Children Engineer and Stoker, &c. &c. How the subject of the Pantomime is resolved upon, and *being* resolved upon, the " work goes bravely on" with the immortal Hogarth's "Two London 'Prentices."

SCENE III.

CITY SIDE OF BLACKFRIARS BRIDGE, 1751.

Toby Cricket } "*Bound 'Prentices*" } Mr. W. H. PAYNE.
David Drone } } Mr. H. PAYNE.

How the " Two 'Practices" *made* their way to the City of London, and at last arrived at their Master's House,

The Golden Tea-kettle on Ludgate Hill.

Deputy Figsby } *Grocer, Tea Dealer, &c. on a* } Mr. BARNES.
Mrs. Figsby (*his better half, and a trifle over*) } Mr. SILVANI.
Miss Jemima. } *Sweeter than her* } Mr. CHAPINO.

Porter, Chairmen, &c.

Departure of the Figsby Family for the Masquerade at Ranelagh Gardens, and first introduction of the " Two 'Prentices" under the hospitable lid of the "Golden Tea Kettle,"

SCENE IV.

Double-bedded Room.

Maid-Servant Miss TIDY.

How the " Two 'Prentices" retire for the night---one to his virtuous bolster, and the other to his vicious courses.

VISIONS OF THE FUTURE!

Shewing the difference between a Pleasant Dream and a Nightmare.

SCENE V.

THIEVES' KITCHEN.

" Porter up all Night!"

How the " Idle 'Prentice" falls into bad company, becomes a Highwayman and a Gentleman, and takes the " Oaths and his Seat" accordingly.

Members of the Society for the " Diffusion of Property,"
Messrs. BROWN, JONES, and ROBINSON, &c.

SCENE VI.

THE SHOP !!

(In which we hope that our mode of " DOING BUSINESS" will meet with universal approbation.)

How the " Industrious 'Prentice" oversleeps himself, but makes up for lost time by the nearest approach to " perpetual motion" ever witnessed.

A Pas de Deux

Between the "Industrious 'Prentice" and the fair Jemima.

How the " Idle 'Prentice" makes his appearance, and not only bolts with his Master's *till*, but with his Master's daughter into the bargain.

SCENE VII.

CELLARS AND VAULTS.

How the " Industrious 'Prentice," at considerable personal inconvenience, saves his Master's cheese---then his Master's daughter—and finally his own bacon.

COMBAT DE DEUX,

(For particulars of which, keep your eyes on the Messrs. PAYNE.)

The result of all this not only proves which is the " better man," but also introduces the Audience to

SCENE VIII.

The Fairy Beehive,

WITH THE QUEEN BEE AND HER COURT.

How the " Industrious 'Prentice" receives the Battle Money ! alias the hand of the fair Jemima.

Re-appearance of Industry and Knowledge,

And introduction of

Old Friends in New Character!

HARLEQUIN HOGARTH;

OR, THE

TWO LONDON 'PRENTICES.

SCENE I.—THE HAUNTS OF IDLENESS AND IGNORANCE.

DARK SCENE. At R.H. a Cavern, with opening in face of Audience. At L.H. an old dilapidated House; windows patched with paper; door broken; half the roof off. At back, a wild, desolate, and uncultivated waste; an old Windmill, with torn and broken sails; a River, with a broken Bridge over it, &c.—the whole Scene having the appearance of desolation. Near House, L.H., two old, empty Beehives; Bats seen flying about: a large Owl perched on part of the Cavern. On the Stage, a broken Plough and overturned Cart seen. At rising of the Curtain, IDLENESS (L.) and IGNORANCE (R.), dressed in rags and dirt, are lying down asleep.

Air—" Slumber, my darling."

The EARLY VILLAGE COCK hops in (L.), and seeing the Sisters fast asleep, flaps his wings, gives a very loud crow, then hops away in a hurry; but has not time to get off, before IDLENESS, waking up, and seeing him, flings her long staff at him, and knocks him down; runs to him, seizes his head, and twisting his neck violently round pulls his head off—then throws the COCK into the wa

IDL. *I think I've stopp'd your crowing for some time, my young friend,*

To all your "Cock-a-doodle-dooing" I have put an end.

Here IGNORANCE yawns, stretches, and lazily rises.

Well, sister Ignorance, I hope your nap has done you good:

I'd rather lose my dinner than my sleep, by Jove, I would.

I do not care what light your modern Sages view it in—

Give me no work to do, and lots of time to do it in.

IGNO. *You're always in the right—it puts me in a passion,*

To see this march of intellect become so much the fashion.

Go where you will, in every town and village, now you'll find—

Some School or Institution, to improve the human mind!

All children now-a-days, forsooth, must learn their A. B. C!

If this goes on, 'twill soon be all U. P. with you and me!

This little spot, on which we stand alone throughout the land,

7

*Is left us. Here then, sister, let us boldly take our stand.
Make our last effort; and, in spite of School or College,
Hold Industry in check, and stop the advance of Knowledge.*
IDL. *Agreed—lets to our several tasks, at once, without delay.
I feel my "soul's in arms"—* 
IGNO. *So's mine! and eager for the fray !!*

Music.—Witches in *Macbeth*, or Incantation scene in *Der Freischutz*.
IDLENESS and IGNORANCE (*cross*) wave their staffs. Wind, rain,
thunder and lightning. The Owl flaps his wings, and cries dis-
mally. On the Cavern at R.H. appear the words—

IGNORANCE, IDLENESS & CO.

Manufacturers of

FETTERS FOR THE HUMAN INTELLECT!

CLOGS ON THE UNDERSTANDING,

Stumbling Blocks in the way of Useful Knowledge.

&c, &c, &c, &c.

All orders punctually attended to !

Within the Cavern several little IMPS are seen at work, manufac-
turing fetters, &c. They run out from Cave—show their manufac-
tures to IDLENESS and IGNORANCE ; who pat them encouragingly
on the head. On the House at L. (at the same moment as the
change on Cavern) appear the words—

THE SCHOOL OF IDLENESS.

HOLIDAYS ALL THE YEAR ROUND!

ALL PLAY—NO WORK!!

If Ignorance is Bliss—'tis Folly to be wise !

A DONKEY puts his head out of the broken window, and brays. A
number of dirty, ragged LITTLE BOYS, carrying books, slates, &c,
come in at R.H.U.E., accompanied by SCHOOLMASTER, with large
white wig and cane, with which he keeps his Pupils in order.
Suddenly they see the attractive announcement of the School of
Idleness. They simultaneously fling away their books, slates, &c,
&c, pitch into the SCHOOLMASTER, and drive him off, R.U.E.,
then give a general *Hurrah !* and run into House, L.H.
IGNO. *Hurrah, a good beginning! let's go on as we've begun,
And Industry and Knowledge, soon will have to cut and run.*
VOICE. (outside) *Ease her a-bit, old girl—just take a turn or two astarn
your yarn !*

Music—"Where the Bee Sucks"—The two Beehives suddenly become illuminated a quantity of Bees are seen fluttering over them ; the Beehives gradually expand and open, and INDUSTRY and KNOWLEDGE come forth.

IDL. (R.) *And who are you, I pray?*

IND. (L., taking KNOWLEDGE'S hand) *Industry and Knowledge, here you see!*

I really think, you might let us two poor old bodies be.

Ladies I'm very sorry, but you've long since had your day,

And myself and sister, you must really now give way

So march to the right-about at once—the field abandon,

For 'twixt you both you hain't got a single leg to stand on.

Begone! for on no single foot or inch of English ground,

Shall Idleness or Ignorance from this time forth be found!

This, your last refuge, I'll destroy at once. Behold, and view!

The wondrous things that Knowledge joined with Industry can do

INDUSTRY (R.C.) and KNOWLEDGE (L.C.) waive their wands to SCENE, and a sudden change takes place; the Cavern (R.) changes to a neat Building, on a large Board is written :—

CHEAP PRINTING ESTABLISHMENT!

Just out,

1,000,000,000 TRACTS FOR THE PEOPLE

LIBRARY OF USEFUL KNOWLEDGE,

25,000 VOLUMES.

WORKS ON EDUCATION

FOR THE

INDUSTRIOUS CLASSES,

&c, &c, &c, &c.

Within the Office is seen a Printing Press, at which a number of little smartly-dressed PRINTERS are busily employed pulling out long sheets of printed paper, &c, &c.; at the same time, the dilapidated House at (L.) becomes a Modern Building; on Board appear the words :—

The School of Industry.

READING, WRITING, AND ARITHMETIC.

ONE PENNY PER MONTH.

NO EXTRAS.

KNOWLEDGE IS POWER!

Simultaneously With the above, a Change comes over the whole Scene. The waste lands appear richly cultivated; the Broken Bridge becomes a modern Suspension Bridge, and a little Steamboat is seen to paddle along the River. The trees appear covered with fruit; the shrubs with flowers. The old Windmill looks quite new, and works away merrily. A number of little Agricultural Labourers, each with his Sweetheart under his arm, come dancing in at upper Entrances. (R. and L.) At the same time, Children, neatly dressed, Schoolmaster, Beadle, &c., come in from the School of Industry—the little Printers, &c., from the Printing Establishment. The whole form a Group paying homage to INDUSTRY and KNOWLEDGE) while IGNORANCE and IDLENESS (L.) cover their faces with tattered cloaks.—TABLEAU.

IND. *A holiday to one and all we give, at our expense,
A trip to Brighton, there and back again, for eighteenpence.*

She waves her wand again. Railway Overture heard without (as played by the Ethiopians); Railway whistle and puffing of Engine heard; Railway Train comes in with open Third-class Carriages; on it written "Cheap Excursion Trip;" School Children, Printers, Labourers, &c, &c, all run and jump into the Carriages, shouting, hurrahing as the Train goes off.

Ladies, I think you must confess, we've beat you all to bits.

(IGNORANCE and IDLENESS shake their heads.)

*You don't ? then let the public judge ! Suppose we set our wits
Together, on a new grand stunning Comic Pantomime,
Of course Old Drury Lane's in want of one at Christmas time.
Behold our subject:*

Waives her wand; outside of Printing Office appears a circular frame.

HOGARTH'S

HOGARTH'S 

Cheap

PORTRAIT,

Edition.

With Dog.

(CHURCHILL.)

WORKS.

*The immortal Hogarth's work, wherein
He shews, that Industry's a Virtue, Idleness a Sin.
Giving of two "London 'Prentices," the brief career,
A better subject for a Pantomime, can't be, that's clear.* (crosses
to R. with IGNORANCE.)

IDL. *Agreed! the Idle 'Prentice my especial care shall be.*

IND. *Mine, the Industrious one, you'll have no chance with me.*

The Pantomime subject being agreed upon, INDUSTRY proposes to have the Bills of the Play out at once, waves her wand, and from Printing Press there comes out a large Poster: —

THEATRE ROYAL, DRURY LANE.
HARLEQUIN HOGARTH, THE
TWO LONDON PRENTICES!

SCENE III.—CITY SIDE OF BLACKFRIAR'S BRIDGE,
AND LUDGATE HILL, WITH EXTERIOR OF THE
"GOLDEN KETTLE," IN 1721. (*Sunset.*)

TOBY CRICKET comes on merrily, to a lively tune—carries a stick over his shoulder, on which a bundle and carpet-bag are hanging—a large umbrella, under one arm—a hat box under the other—expresses his delight at seeing himself so near his journey's end—pointing to St. Paul's, which is seen—looks back and gives a loud "Holloa"—beckoning impatiently—(a change of tune, to a dull one)—DAVID DRONE comes slowly and lazily on, dragging a dirty portmanteau after him. TOBY points to the City, and tries to rouse DAVID, who sits down on his Portmanteau, and won't move. TOBY gives him a flask, or bottle, which he takes out of his Carpet-bag. DAVID empties it a draught, to TOBY'S disgust. The Scene gradually darkens. TOBY describes a coming storm, and again endeavours to urge DAVID on his journey. Finding it no use, he takes up DAVID'S Portmanteau, in addition to his own Carpet-bag, Bundle, Hat-Box, and Umbrella, and then gives DAVID a back; after sundry tumbles, rolls over, &c. &c, TOBY gets DAVID on his back, and begins trudging onwards.

The moving Scene behind, gives the effect of his walking.

When the Scene represents the centre of Blackfriar's Bridge. (oil lamps lighted.) TOBY stops—looks up—feels a drop of rain on his nose—suddenly drops DAVID, Portmanteau, Carpet-Bag, &c, to., and puts up his huge umbrella. The same business of getting DAVID on his back again repeated—walk resumed, wind, and rain, &c, &c.—TOBY'S Umbrella blown inside out, &c. &c—then

Ludgate Hill, with Shop seen. Large Golden Tea-Kettle over Door, and the words—

FIGSBY,
GROCER, TEA-DEALER, &c.
(Shutters up.)

TOBY. *Here's Ludgate Hill at last, and there's the Golden Kettle, Under whose hospitable lid we soon shall settle.*

TOBY, delighted at seeing the Shop, drops DAVID, & DAVID knocks at door; pulls at Shop-bell; knocks at door again with stick; door opens, and PORTER comes out, getting a crack over the head from DAVID'S stick. PORTER enquires their business. TOBY and DAVID each pull out a paper, marked "Apprenticeship Indentures," &c. PORTER welcomes them—then hurries into house to call his master. MAN comes in carrying a Board (illuminated); on it written:

"RANELAGH GARDENS,"

To-night. MASQUERADE,

FIRE-WORKS, &c.

MAN goes off.—DAVID expresses he should like to go, imitating the rushing upwards of Rockets, and dancing clumsily. TOBY stops him, and shews him FIGSBY, who enters from Shop in full evening twig. TOBY exceedingly polite, bowing to the ground, &c. DAVID clumsily seizes his Master's hand, nearly swinging it off, &c.

FIGS. *My 'prentices arrived. As likely lads as ere I saw, This one especially—the other's rather raw. Now go to bed at once we're going to a Masquerade; But tho' you're left alone my boys, you need not be afraid.*

He then pulls out a card, on which is written :

MASQUERADE.

F A M I L Y NIGHT.

Here MRS. FIGSBY and JEMIMA appear. TOBY and DAVID are simultaneously struck with love for their Mistress's daughter. A large Family Sedan Chair brought on. TOBY helps his Master on with Domino, &c. ; throws top of Sedan Chair open, which falls on FIGSBY'S head, and knocks him down; helps MRS. FIGSBY in, struggle between TOBY and DAVID for the honour of handing in JEMIMA. FIGSBY then gets in. TOBY and DRONE hurriedly

seize up the Sedan Chair between them, and try to carry it off—jolting it violently—at last upset it—throwing the FIGSBY Family out, and falling down themselves. This mishap is repaired. The Two Bearers take up the Chair, and go trotting out—TOBY frantically kissing his hand after it. DAVID (*aside*) expresses his determination of following JEMIMA. PORTER tells them to gather up their luggage, &c, which they do, and follow him into House.

SCENE IV.—DOUBLE-BEDDED ROOM IN THE
INTERIOR OF THE GOLDEN TEA KETTLE.

How the "two Prentices" retire for the night—one to his virtuous bolster, and the other to his vicious courses.

A window in c. at back ; on each side of window, a small bedstead facing audience; near each bedstead a small chest of drawers, with looking glass on it; a washing stand, L.C.; a cupboard on each side of Stage; a warming pan, hanging up; a fire, with guard before it. Door opens, and Fat Female Servant, carrying very large candlestick and rushlight, with wire shade over it, comes in, shewing in TOBY and DAVID, each carrying his own luggage, &c.; while TOBY is depositing his things, he turns, and sees DAVID hugging the Servant Girl; TOBY is shocked, and runs to pull DAVID, away, at the same moment the Maid Servant aims a violent box at DAVID'S ears, who bobs, and TOBY gets it on the nose; Girl laughs, and runs out. TOBY finds his nose bleeding, takes huge key out of door, asks DAVID to put it down his back; DAVID does so, and lets it go; TOBY finds it dreadfully cold, jumps about, and at last shakes key out again. They both begin unpacking their things; shirts, stockings, collars, waistcoats, breeches, combs, hair brushes, &c. &c., &c, which TOBY arranges with great care and neatness, some in his drawers, others on the top of them, while DAVID lazily and carelessly flings all his things in a heap on the Stage. TOBY has many little nic-nacs which DAVID has not, such as " Pomatum," a " Dress Wig," a " Large Pincushion," " Tooth Powder," pot of " Bear's Grease," &c, &c, &c. DAVID takes from his box a pair of Boxing Gloves, and a couple of Singlesticks; TOBY, as a contrast, takes out a large Cup and Ball; DAVID then shews a Pack of Cards and a large Cribbage Board; TOBY a Sketch Book, which he opens, and shews his work, some preposterous outline figures of a man, horse, &c. DAVID, a flask marked " Brandy;" TOBY a large Box of Pills, marked "Vegetable Pills." TOBY then makes his preparations for retiring to rest, while. DAVID amuses himself by taking frequent swigs at the brandy bottle, unseen by TOBY, who first takes night cap and

night gown, puts them to the fire, turns bed-clothes down, shaking pillow, &c.; sheets damp, gets warming pan, coals from fire, warms bed, &c.; by this time DAVID has become very tipsy, and as soon as TOBY'S back is turned, he rolls into TOBY'S bed, covering himself with the clothes, and TOBY horrified, tries to pull him out, no use, at last rubs him all over with the hot warming pan; DAVID roars and rolls on floor; TOBY shews sheets all over dirt and mud; DAVID then crawls into his own bed; TOBY tucking him up violently; TOBY then puts on dressing gown, winds-up watch (a very large one, sounds like the springing of a rattle), bangs it up, puts his purse (a long one) under his pillow; as it's so late, he won't undress himself; comes down, takes up large extinguisher from candlestick, seems afraid to put out the light, at last does so, and taking a run, but mistaking the bed, jumps with a flying leap upon DAVID; a row ensues. TOBY then finds his own bed, jumps, and goes clean over it; at last gets into bed, and lays down with his feet where his head ought to be; at length makes himself comfortable; short pause; a loud Mewing of a Cat heard; TOBY immediately sits bolt upright in bed, makes a noise to frighten it away, and lays down again. Mewing repeated again. TOBY quietly reaches out of bed, takes up boot-jack, and shies it, and smashes a looking-glass. Mewing again. TOBY discovers it is outside of window; opens it, and a huge Cat immediately jumps on to his shoulders; row, &c.; at last TOBY gets rid of Cat, seizes its tail, pulls it off, and Cat leaps out of window again; he then gets into bed again. AIR—(slowly played) " I dreamt that I dwelt," &c.

VISION OF THE FUTURE.

Shewing the difference between

A PLEASANT DREAM AND A NIGHTMARE.

Three of Hogarth's plates illustrated, to contrast the future careers of the two apprentices.

During the vision. TOBY as quiet as a lamb. DAVID tossing about; then rushes wildly forward, a *la* Richard—falling flat on his face, kicking, &c.—gets up—signifies it's only a dream—snaps his fingers—takes a long swig at Brandy-bottle. (lively dance Music heard without.) DAVID imitates dancing. Expresses his determination to have a night of it. Puts his nightcap on the end of Bolster; lays it lengthways in his bed, and covers it up. Steals TOBY'S purse; which, with great difficulty he draws from under his pillow; then takes counterpane, ties it to window-sill—gets-out of window, and lets himself drop. TOBY starts upright in Bed.

SCENE CLOSES.

SCENE V.—THIEVES' KITCHEN, 1751.

" A PORTER UP ALL NIGHT."

*How the Idle 'Prentice falls into " bad company"
—becomes a " Highwayman and a Gentleman" and
takes the " oath and his seat" accordingly.*

STAGE represents a dirty, dismal Cellar. In flat, an Opening; over it, written, " GENERAL FUND—The Smallest Contributions thankfully received." A Gibbet, drawn in white chalk, on the flat. A paper hanging up, headed " Last Dying Speech and Confession," &c.

The Scene is lighted by an Oil-lamp, painted in the flat. A Window half-concealed by a tattered curtain, about three feet from the Stage. (R.H.) Table and Benches are brought in; on Table, large cans of ale, tobacco-boxes, and pipes.—*Music*, " Let us take the Road." (*Beggars' Opera*.)—A number of Men, attired to represent MACHEATH, JACK SHEPHERD, &c, &c, come on; they seat themselves at Table, and commence drinking. (*Tune*, " Fill every Glass," played very loud. At end of which they all rise, flourish their cups, and " hurrah !")

[A loud *whistle* is heard.]

MAC. *More friends, without! Admit them quick—the door wide open fling !*

Let's see what spoils, to benefit the General Fund, they bring.

Five more THIEVES enter. As they pass the Opening in flat, the first holds up a *Box*, marked " Gold Dust!" and flings it in. General " hurrah !"—The second, a very large Turkey and long string of Sausages, and throws them in. Another " hurrah !"—The third throws in a long Red Herring, wrapped in paper. General " groan !"—The fourth a *Box*, marked " Bank of England Stock." Tremendous shouts.—The fifth a *Tin-case*, marked " French Government Securities!" " *Execrations !*" Thieves bonnet him, kick him out, &c, &c, &c.

A sudden sound of Rattles is heard, and cries of " Follow," &c. DAVID falls forward through the window, with loud crash of broken glass. HIGHWAYMEN draw their pistols and threaten him. DAVID, terribly alarmed, describes being pursued, &c.; pulls out the long purse and offers it. MACHEATH takes it, and finding it heavy, the Thieves then welcome DAVID, slap him on the shoulder, &c. DAVID cries out with pain, and pulls out a piece of broken glass from his shoulder, and another from his behind. MACHEATH then goes to Table—as he turns, DAVID picks his pocket

of the purse again—and brings forward a roll of paper; unrolls it, and there appears:

SOCIETY FOR THE
DIFFUSION OF PROPERTY.
LIST OF MEMBERS.

MAC. (to DAVID) *Suppose you join our noble gang—a jolly life we lead—*

DAVID. *You do me too much honor, Sir—Isay at once, " Agreed !"
And that I mean to do my best, our Treasury to fill,
Before this very day is out, I'll rob my Master's till !*

General " *hurrah !*" A pen and large inkstand is brought down, and DAVID after throwing ink into thief's eye, makes his X A large pair of Pistols is given to him. He begins strutting about, and flourishing Pistols. Lets them both off. Loud noise of springing of rattles immediately heard. WATCHMEN run in—some at door—others through window—consternation—fight. During row, DAVID helps himself out of the " General Fund," and makes a bolt of it. Stage cleared.

The music for this Scene is entirely selected from the
" Beggar's Opera."

SCENE VI.—INTERIOR OF THE "ORIGINAL GOLDEN
TEA KETTLE," LUDGATE HILL.

Shop door in c, barred and bolted; windows on each side of door, with the shutters up, a Gallery, running across at back, with a door in c, and at each end of it; near each door a small window ; window at (R.) ; an old-fashioned cuckoo clock; staircase descending from each extremity of gallery on to the Stage; two counters running in a slanting direction on each side of shop, at R.H., a fire-place, with boiler, range, &c. &c.; behind the counters are rows of shelves, filled with Canisters of Tea, Coffee, &c. &c.; on the counters are weights and scales, jars, paper parcels, rolls of string, &c. &c. in various parts of the shop, boxes, &c.; Honey, Figs, Maccaroni, Raisins, Sugar, Pepper, &c. &c. tubs of Butter, large Cheeses, sides of Bacon, Hams, &c. &c.; with the requisites of a Grocer's shop.

The Stage is almost dark; a loud noise of Snoring heard; Cuckoo clock strikes Seven; little window near door in Gallery (R.) opened, and TOBY CRICKET put his head (with night cap on) through, rubs his eyes, then disappears; comes out of door, en robe de chambre; gets chair, stands on it, tries to see the time by the clock, too dark, runs into room; comes back with tinder-box and rushlight; after knocking his knuckles several times, at last lights match, and with it lights the rushlight; (Stage lighter); gets on chair, looks at clock, holds up his hands in astonishment, at seeing it's so late; betrays alarm; then suddenly is struck by an idea, and puts the hand of clock back half an hour; rubs his hands in delight, then hurries back into his room, and through the open door, he is seen to take his breeches down from a peg, about to put them on, recollects himself, and shuts the door; presently, re-opens it, and hurries down the steps; in his hurry, falls from the top to the bottom; gets up, runs to door in c, unlocks, unbolts it, and throws it open (a large "Golden Teapot" seen hanging up outside); then gets large Broom, and sweeps outside the Shop-door; comes in again, takes Water-can (one of those with only one hole, which describe circles,) then runs to Windows and takes down Shutters; takes Duster, and with it dusts the face of the Chinese Figure, wiping its nose, &c. Sweeps dust from Counters into Dust-pan, and not knowing what to do with dust, takes off top of tub marked "Pepper," and empties Dust-pan into it, stirring it all together with Broom handle, ending with sneezing several times into the Pepper; then sprinkles sand on floor, and empties the rest into the Cask of Brown Sugar; polishes the Weights and Scales with leather; then takes down an enormous Ledger, and perching himself on a high Stool at Desk (L.) (So high that he is obliged to take a run to get on the top of it), opens it, and, pen in hand, begins adding-up the figures with extraordinarg rapidity; finds he has made a mistake; begins again; same result; scratches his head; jumps up, and takes down large Book from shelf, on which is written—

"ARITHMETIC MADE EASY."

About to begin his work again, when Door Bell rings. A MAN enters, with Sack, labelled "Dried Tea-leaves;" they put it down trap—gives paper, and goes out. TOBY follows him, and immediately re-enters, rolling in a large Barrel very rapidly; throws himself down before it, just in time to prevent its rolling into the Orchestra. On the Barrel is written, "Treacle." Rolls it back; stands it upright; gets a very large Gimlet, jumps on to the top of Barrel, and begins boring a hole; in his endeavours to pull Gimlet out, pulls out the top of Barrel, &c, and nearly falls in; rolls Barrel up Stage, close to Entrance-door. CUSTOMERS (Costume 1751) come in, and take up their positions in front of both Counters. TOBY serves with wonderful alacrity, behind one Counter, o.p., reaching down Canisters, weighing out Tea, &c. &c. CUSTOMERS at the other Counter get impatient, and begin knock-

ing on Counter. TOBY runs into middle of Stage, and pointing to DRONE'S room, gives very loud cock-a-doodle-doo, and throws a half-pound of Sugar up, smashing the Window; finding it no use, jumps over Counter (L.H.) and begins serving CUSTOMERS with the same alacrity. During his serving at both Counters, little ragged Boys steal in at Shop-door, and begin putting their fingers into the Treacle-tub; whenever TOBY sees them, he immediately jumps over the Counter and drives them off; they return; at last in a fury he seizes up one of the Boys, pitches him headfirst into the Tub, and puts lid on. Customers go out, and TOBY rings a large Shop Bell violently; a number of little Errand Boys, with little Baskets, run in at all sides; TOBY fills the Baskets rapidly, and drives the Boys off at Door c., kicking them behind. Here the top of Tub jumps up and down; TOBY recollects; gets Boy out, all over Treacle. The Customers have all left the Shop. TOBY determines to see what has become of his fellow-apprentice; runs up Stairs at L.; looks in at little Window; then opens Door, goes in, and returns with Bolster and Nightcap; then rushes up and knocks violently at Door in c. of Gallery; Deputy FIGSBY puts his head through the Window near Door, with his nightcap on, and asks what's the matter. TOBY points towards Door L., and tells him to come and see. FIGSBY disappears. TOBY, impatient, opens Door, runs in, and hurriedly re-enters, dragging in Deputy and Mrs. FIGSBY, both in morning deshabille; he leads them to L. Door, which he throws wide open, and pushes FIGSBY into it; then seizes Mrs. FIGSBY up in his arms, and enables her to look through Window; he lets go of her, leaving her hanging on by the frame of the Window, and kicking. The Deputy returns from room.

DEP. (in a lachrymose tone) *Ah, David Drone's a lost young man, he never will be steady.*

JEMIMA appears, coming trippingly on at a little door behind counter, R.H.

(in a cheerful tone) *Jemima, love, it's eight o'clock, so get the breakfast ready.*

The best five shilling, mixed! with eggs, and lots of buttered toast; Anchovies, bacon, nicely broiled, and cold beef, boiled and roast.

[Takes Mrs. FIGSBY by the hand—they dance across Gallery together, and go in at c. door.

TOBY sees JEMIMA from Gallery, and, unseen by her, expresses the violence of his passion—leaning very much over Gallery as he kisses his hand to her, and very nearly falling over—She sees him, and assumes an air of childish timidity and coquetishness. TOBY, after putting his hair up, arranging his cravat and ruffles, &c, runs down the Steps, and, taking a very long stick of Barley Sugar out of glass-stand on the Counter, trips on tip-toe towards her, and

offers it to her. She attempts to take it—he playfully snatches it away. Burlesque *Pas-de-Deux*; she trying to get the Barley Sugar, and he as often disappointing her, and taking a suck at it himself, &c. &c.; she reclining backwards on his arm, and he holding the Barley Sugar over her head. At this moment, DEPUTY FIGSBY appears outside door in Gallery, at c, and gives a loud sneeze. TOBY immediately lets JEMIMA fall with a *bang* (manufactured in the Orchestra)—and begins hurrying about to get the breakfast ready. JEMIMA recovers herself, and helps him, TOBY brings down table—takes table-cloth out of drawer. JEMIMA and he begin to lay it. They pull it too hard, and it comes in half. TOBY then runs for teapot, cups, saucers, plates, knives, forks, &c, which he brings down on a tray. In his great hurry, he falls; gets up; picks up the bits; takes down an enormous Canister, opens it, and with a ladle puts tea into tea-pot; then runs to door (c.) and takes down the Golden Tea-kettle, which he fills at the boiler and places on fire; takes huge bellows and blows fire; then places chairs round table, and runs out round the Counter, at R.H. door.

During the above, the DEPUTY and MRS. FIGSBY come out of c. door of Gallery, in full dress, and descend staircase, hand in hand ; JEMIMA runs to meet them, and flings herself so impetuously in her father's arms, that she overbalances him, and they roll over together. TOBY re-enters with an enormous Sirloin of Beef, which he has considerable difficulty in carrying steadily; he at last contrives, after sundry hair-breadth escapes, to place it safely on the breakfast table. FIGSBY, MRS. FIGSBY, and JEMIMA, seat themselves ; TOBY takes a napkin which he ties so tight round FIGSBY'S throat as almost to strangle him; then runs to fire place, takes off "Golden Kettle," comes with it to the table, fills Tea-pot, pouring the boiling water over FIGSBY, replaces kettle, then runs and brings Egg Baskets, marked 20 a Shilling, in his hurry, trips, falls and smashes Basket, Eggs, and all.

FIGS. *Jemima dear, your Ma and I, to dress must now away,
Whilst you, with our good Toby here, to clear away must stay.*

FIGSBY gallantly hands MRS. F. out at door (R.H.) behind counter. TOBY'S activity in clearing away; at last takes up the tray, and running off with it, (as he still looks back at Jemima) runs bolt up against counter, (o.p.) by which the tray and its contents are sent clear over the counter, and through door R.H. TOBY jumps over the counter, and runs off.

JEMIMA, left alone, describes her love for TOBY. DAVID appears at c. door, beckons in three or four THIEVES of previous Scene, who immediately begin clearing Counter, R.H., whilst DAVID steals Cash-box. JEMIMA sees them, and screams. The THIEVES run off, knocking each other down, &c, &c, in their hurry to escape. DAVID drops Cash-box, then runs and seizes JEMIMA, who

faints in his arms. DAVID briefly expresses his love for her.; his hatred of TOBY; and fetching Truck down, places JEMIMA on it, then the Cash-Box on the top of her, and starts with Truck towards door c. TOBY, who has appeared during the latter portion of this business, and seems horrified; seizes the huge Ledger, and as DAVID with his Truck reaches upper-end of Counter, R.H., TOBY mallets him with Ledger; Truck overturned, and JEMIMA rolled out. DAVID at once seizes a large Sugar-Loaf, and runs up into Gallery; and as TOBY stands underneath, shouting for help, DAVID drops Sugar-Loaf on his head like an Extinguisher. DAVID then drops from Gallery, opens Trap-Door, pushes JEMIMA down; then follows with Cash Box. TOBY getting rid of his Extinguisher just in time to see DAVID disappear. TOBY'S rage and fury: determines to follow: opens trap, and falls through it.

SCENE VII—CELLARS.

Lamp lighted in flat; on the flat is painted large Jar, marked "Honey," another equally large Jar marked "Sloe Leaves," other Jars also painted "Sugar, Coffee, Vinegar," &c, a pile of "Dutch Cheeses," painted in c. of flat (one of them practicable) and Bladders of Lard hanging up (several practicable). Three or four large Rats crawl out from various parts of the Scene, sit up on their behinds, clean their whiskers, &c, then begin playing; at last spy the pile of cheeses, go to them, and conjointly remove one, roll it into c.; one rat, more greedy than the rest, suddenly begins rolling cheese towards his hole; others pull him back, at last they all sit down round cheese, in c. of Stage. Music—"Down among the dead men." TOBY comes in; when he gets within a yard of the rats, he suddenly sees them, is dreadfully alarmed; at last he gives a loud Cat's Mew, and the Rats immediately (with their tails bolt upright) scamper into their holes; they run off, he drops down, and hearing a noise, retires cautiously, R.

DAVID comes on at L., dragging JEMIMA after him; makes violent love to her; she repulses him. At last she seizes up the Cheese and hurls it at DAVID: misses him, and hits TOBY on the head as he comes in R. The rivals see each other. *Burlesque Fight*—ending in both falling exhausted on opposite sides of the Stage.—*Music*. Jar, marked "Sloe Leaves," opens, and *Ignorance* and *Idleness* come out, and stand in a protecting attitude over DAVID.—*Music*. The Honey Jar opens, and *Industry* and *Knowledge* come out and protect TOBY. *Idleness* and *Ignorance* retreat, and cower with fear and trembling. At this moment, FIGSBY and MRS. FIGSBY run in, and embrace JEMIMA.

IND. (to IDLENESS) *I told you, Ma'am, when you proposed with me to break a lance,
That Idleness with Industry would never stand a chance.*

KNOW, (to IGNORANCE) *And I foretold that Ignorance, when once opposed to me, Would soon cry " Hold, enough!"—and I have kept my word you see.*

IDLE. (to IGNORANCE, in a lachrymose tone) *Sister, it's no use mincing matters—we have lost the day; And upon English ground, henceforth, no longer dare we stay.*

KNOW. *Our task is now accomplished.*

IND. *No, there's work still to be done, We only have supplied, as yet, one half our share of fun. Our friends of course expect us to provide them, by some means, With half-a-dozen real good clever stunning Comic Scenes; But ere, in this night's fun, to each I do assign a share, I bid you to my Fairy Beehive now with me repair.*

She waves wand. Changes to

SCENE VIII.—THE FAIRY BEE-HIVE!

Groups of Fairy-Bees grouped. A dance. INDUSTRY and KNOWLEDGE then come forward.

IND. *Now, then, good friends, to work again, and let me first begin, By changing honest Toby here, to agile Harlequin; And that he may not for his " better-half," in vain, repine, The fair Jemima, here, shall be his faithful Columbine. Our old friend Figsby, too, his share of fun must add, to-night, And as our Pantaloon, be ever foremost in the fight; Whilst David Drone on whose misdeeds we cannot help but frown, Must make the best amends he can, as laughter-making Clown. And now, though last not least, good Mistress Figsby I invite, To make our characters complete, as merry, nimble Sprite.*

THE TRANSFORMATION.

Harlequin	Mr. J. MARSHALL.
Columbine.....		Miss FALSER.
Clown	Mr. H. MARSHALL.
Pantaloon.....		Mr. W. A. BARNES.
Sprite.....		Signor SILVANI.

SCENE IX.

Bellows-Makers, Firework-Makers, and Filter-Makers.

Rockets warranted to go sky-high—Balloons ditto.—The Water Question debated by the proper Authorities—A regular set of Pumps.

Grand Pyrotechnic, Hydraulic, and Aërial Display.

SCENE X.

"Hocus Pocus" Astrologer,
"MOON" OPTICIAN,
AND SUN TAVERN.

Clown turned Conjuror—Consultation with the Stars nightly—Set-to between the Sun and the Moon : the former gets his "day-lights" darkened, and the natural result is

A Total Eclipse of the Sun, 1851.

SCENE XI.

Mrs. BUDD'S Seminary for Young Gentlemen.

DOCTOR FROST'S ACADEMY FOR YOUNG LADIES.

MR. BUDD, WASHERMAN AND NURSE.

Mrs. Bloomer, Tailor!

&c. &c. &c.

The World turned upside down—Flowers " all a-blooming ! all a-blowing!"—A change comes over the state of affairs—Babies taken in and done for—A Lesson for Ladies.

SCENE XII.

Street at the West-End,

By Moonlight.

Coffee always hot—Admission to the STALLS gratis—Clown in his cups—" Set a Thief to catch a Thief!"—Vegetarians at Christmas—Return from the Ball—

**New Midnight Polka, and Boxing-Night Revel
in the Streets of London**

SCENE XIII.

HABERDASHER'S SHOP & COFFEE-HOUSE.

A Lesson to Shopkeepers—" Cut your Coat according to your Cloth"—How to turn out of bed—Reaping Machine—Danger of Playing with loaded Firearms (American ones especially) fully illustrated by a REVOLUTION IN ENGLAND!—Here we go round, round, round, till we arrive at

SCENE XIV. AND LAST.

Triumph of Industry!!!

One of the most elaborate and extensive Scenes ever introduced on the English Stage, and which none but the resources of this Theatre could possibly have prepared.