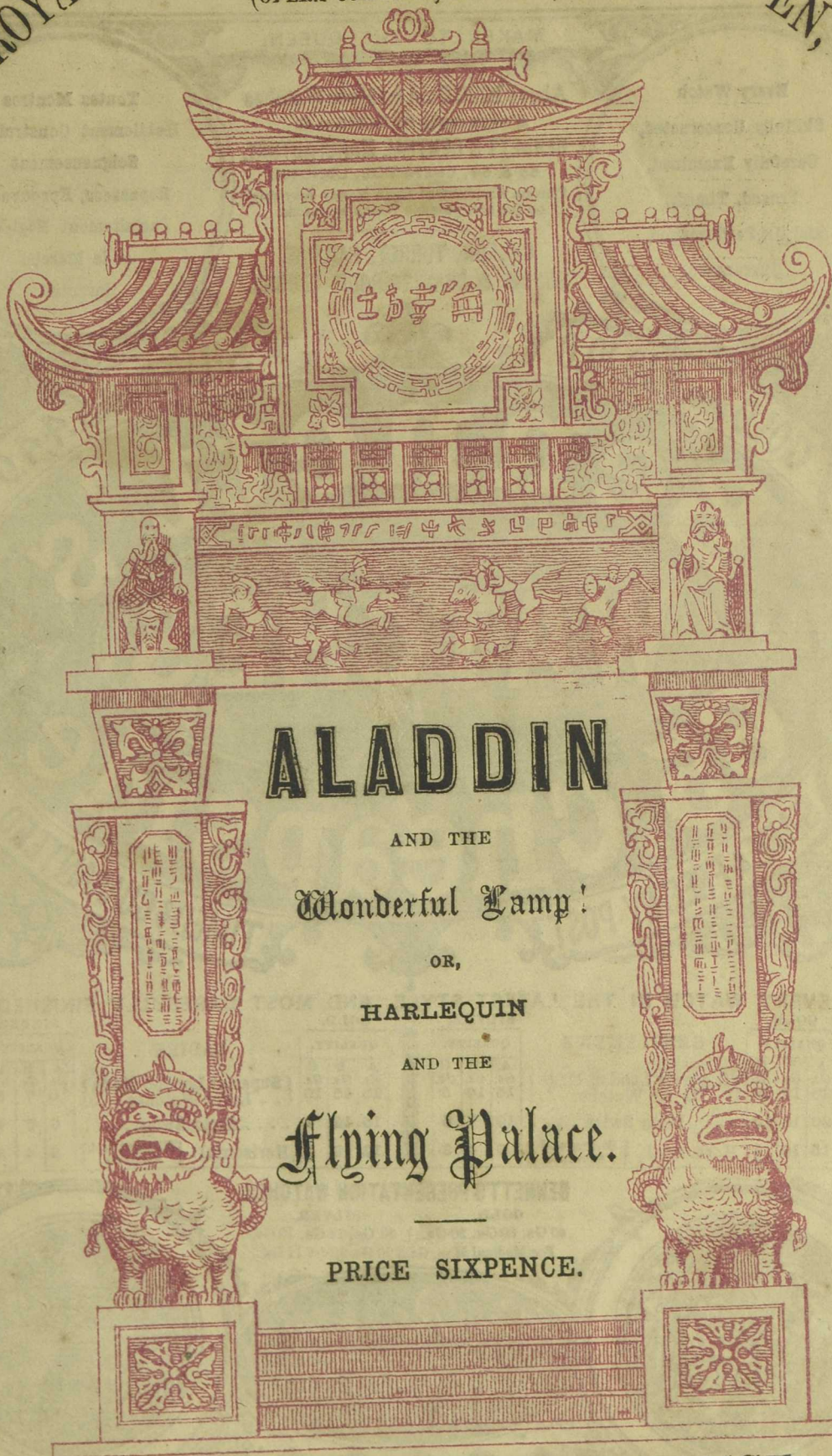


ROYAL ENGLISH OPERA, COVENT GARDEN,  
(OPERA COMPANY, LIMITED.)



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AND THE

Wonderful Lamp!

OR,

HARLEQUIN

AND THE

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**CHEAPSIDE  
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TO THE PRINCIPAL RAILWAY COMPANIES.



# ALADDIN

AND THE WONDERFUL LAMP,

OR,

HARLEQUIN

AND

THE FLYING PALACE.

A Pantomime,

WRITTEN BY

E. L. BLANCHARD, Esq.

PRODUCED UNDER THE SUPERINTENDENCE OF

Mr. W. WEST.

FIRST PERFORMED AT

THE ROYAL ENGLISH OPERA, COVENT GARDEN,

TUESDAY, DECEMBER 26TH, 1865.

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ALL FLANNEL SHIRTS THOROUGHLY SHRUNK.

THREE DOORS FROM CHARING CROSS RAILWAY TERMINUS.

PRICE LISTS FREE.



## Dramatis Personæ.

---

ABANAZAR, (the Great Wonder Worker).. Mr. W. H. PAYNE.  
 KAZRAC, .. (his Dumb Slave) .. Mr. FRED PAYNE.  
 BO GHEE, (Chief of the Efreet) .. Mr. LINGHAM.  
 ALADDIN, (the Tailor's son, and now for  
     the first time presented, as the tale has  
     relation to him) .. .. . } Miss RACHEL SANGER.  
 THE WIDOW CHING-CHING, (his  
     Mother) .. .. . } Mr. CHARLES STEYNE.  
 THE PRINCESS BADROULBADOUR,.. Miss ELLISTON.  
 ZOBEIDE, (her Principal Attendant) .. Miss FARRELL.  
 WHACK-BANG, (Chief Officer of the Court) Mr. NAYLOR.  
 GENIUS OF THE RING,.. .. Miss DACRE.  
 FAIRY OF THE DIAMOND, .. .. Miss LISA WEBER.

---

HARLEQUIN, .. .. . Mr. FRED PAYNE.  
 COLUMBINE, .. .. . Madlle. ESTA.  
 CLOWN, .. .. . Mr. HARRY PAYNE.  
 PANTALON, .. .. . Mr. PAUL HERRING

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**Mr. T. GRIEVE.**

Assisted by Mr. DAYES, Mr. GRAY, and Mr. WALFORD GRIEVE.



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ESTD 1830  
MESSRS. LEWIN & SIMEON MOSELY  
& SONS  
DENTISTS

30, BERNERS STREET, OXFORD STREET,  
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(OPPOSITE CHARING CROSS RAILWAY STATION.)

Their PAINLESS ARTIFICIAL TEETH are unequalled for Economy, Durability, Comfort, and all purposes of Articulation and Mastication. They are self-adhesive, affording support to loose teeth, rendering unnecessary either wires or ligatures, require but one visit to fit, and are supplied at prices completely defying competition. Operations of every kind being unnecessary, the most nervous patient can be supplied without fear of pain or inconvenience.

CONSULTATION FREE.

TEETH from 5s.

SETS from Five to Twenty-five Guineas,—Warranted.

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*Daily Attendance* :—At 30, Berners Street, Oxford Street; and 448, Strand, London; 15, Whitefriargate, Hull; 10, Norfolk Street, Sheffield; 4, East Parade, Leeds; and 14, St. Nicholas Street, Scarbro'.

OBSERVE—Established 1830. No connection with any of the same name.



(PATENTED.)

A complete Detergent, specially important to wearers of Artificial Teeth, effectually Cleansing the Mouth, without their Removal. Sweetening impure Breath, whether the result of decayed teeth or stomachic derangement. Whitens the Teeth, however discoloured, in a few applications. At all Chemists, or by Stamps (post free) from the Inventors.

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WHOLESALE,—BARCLAY & SONS.

ENTERED AT STATIONERS' HALL.



# ALADDIN AND THE WONDERFUL LAMP;

OR, HARLEQUIN AND

## THE FLYING PALACE !

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### SCENE I.

ABODE OF ABANAZAR, THE AFRICAN MAGICIAN.

*Scene represents a Romantic Cavern. Invisible chorus, which commences with the rising of curtain. An inner cavern at centre, screened by huge tiger skin, before which, KAZRAC the dumb Slave of Magician is seen stretched in slumber. As chorus continues, huge bats and enormous moths fly into cavern, and are seen hovering over the sleeper, whilst a large Owl appears flapping its wings over KAZRAC.*

### INVISIBLE CHORUS.

When on earth fades away the last glimmer of light,  
When the mountains are robed in the shadows of night,  
When the dawn is afar and the midnight is near,  
We Spirits of Darkness take form and appear.

[KAZRAC disturbed by the Bats that play about him, starts up, his terror and increase of alarm at seeing six Efreetts or Spirits of Darkness, take the place of the Bats, and preserving in appearance their winged form. He rushes to centre for protection, and withdrawing curtain, discovers ABANAZAR studying a large volume inscribed with cabalistic characters. The Magician has a wand which he first employs to chastise KAZ., then to reduce the Spirits to obedience, which they express by bowing their heads, holding up their hands, and signifying the same in the usual manner.]

ABAN. Dog of the desert, am I thus requited?  
These folks are friends of mine I've just invited.  
I am their master—make them when I choose,  
Shrink into their imaginary shoes.  
My book!

[KAZ. brings forward the Magic Volume on stand. ABAN. describes round it a wide circle, through which the Efreetts cannot pass.]



I find some mightier Efreet must be near.  
Abracadabra! let your chief appear.

[*they assent*]

[*ABAN. ceremoniously touches with wand certain mystic characters in book. Fright of KAZ. at invocation an appearance of Bo GHEE, the great Efreet.*]

Bo GH. Presumptuous man, who dares to summon me?  
The mighty Djinn—the Efreet named Bo Ghee,  
What is thy will?

ABAN. Great Djinn! this volume speaks  
Of that, which yields to man whate'er he seeks,  
Need I remark—of bashfulness no particle—  
I'd be possessor of that useful article.

Bo GH. There is a something of the kind you name,  
But you can't get it.

ABAN. Thank you all the same.

Bo GH. Some friendless youth must first secure the prize,  
All I can do is tell you where it lies.

ABAN. Such information gladly I will pay for.

Bo GH. You are mine already, but to make things safer,  
This parchment sign,—already sealed by fate;  
A mortgage on your personal estate.

ABAN. There! [*signing book which disappears directly after.*]

Bo GH. Made by the Genii—warranted unique—  
A lamp conveys the power which you seek.

ABAN. A lamp! not much in that, it seems to me.

Bo GH. This lamp's a lamp most wonderful you see,  
Where the Blue Mountains rise in far Cathay,  
There one dark Cedar crumbles to decay;  
Mark! where its shadow falls, then raise the stone,  
The youth must seize the lamp, but 'tis your own.  
This magic ring—the lamp is scarcely rarer,—  
Will from all peril safely guard the wearer.

[*the ring is placed by the Efreet on wand, and it thus glides down the wand on to the finger of Magician.*]

All that you need, you have at your finger's ends,  
The Efreet's shadow hence your path attends.

[*Bo GHEE disappears, and KAZ., who has exhibited great comic terror during the interview, is at last roused to a sense of the situation by the usual summary process. ABAN. signifies to KAZ. they must prepare for departure; business of packing up; looking at map to trace route, &c. The Magician examines his wardrobe; puts on travelling dress. KAZRAC's reluctance to follow; administration of contents of large bottle, labelled "the Spirit Raiser." Magician concerned about safety of his paraphernalia during his absence, so he writes out placard, "Back in Five Minutes," and appends it to side of cavern. Congratulates himself on his artfulness, and he then goes off stimulating the flagging courage of KAZ. with the sharp end of his wand, as scene changes and discovers:—*]



## SCENE II.

## A STREET IN CANTON,—(EARLY MORNING.)

*Scene stretches diagonally across stage, with shops continued into perspective. Entrance gate, with Dome beyond, and inscription, "The Royal Baths." Large shop conspicuous, Whang-Bang, late Mustafa, cheap clothing mart and general outfitting establishment. On the other side of the street, ranging obliquely, and with all the shops made out, are seen the establishments of O. Mi, dealer in curiosities. Choo-Choo, the Canton cheap dining rooms, bird's nest soup now ready, the original house for puppy puddings, &c. Hi-lo, cobbler. Twang-Twang, musical instrument maker. Toff-ee, sweet-stuff manufacturer. Chin-Chin, barber. Hi-Ho, marriage register office. The shops are all being attended to by the various shopkeepers, who employ themselves dressing the windows, and arranging their various goods. A troop of Chinese street boys come swarming down the street, playing at different games which are continued in front. Chinese games, kite flying, a Chinese top, leapfrog, &c. Then pass the itinerant traders, seen in Chinese cities, such as the wine carrier, the lanthorn seller, &c., and occasionally the promenaders pause at the shops to make purchases; the whole forming as lively a representation as possible of a street in Canton.—Two Chinese boys, who have been playing at side, quarrel and come to front.*

1st Boy. You don't know how to play, put on your cap,  
I like Aladdin, he's the sort of chap,  
If he was here—and it's quite time he came,  
Oh, would'n't we just have a jolly game!

*[general expression of sympathy with the remark. Then a joyous cry of "Aladdin," and ALADDIN, humbly attired, comes down from back to centre, bowling a Chinese hoop, and followed breathlessly by the anxious owner, a very small boy.*

ALAD. There, take your hoop! I wonder now if boys,  
In days to come will use our Chinese toys.  
Five thousand years our lads have been contented,  
With what their thoughtful forefathers invented.

1st Boy. Now then Aladdin, come, let's have a game.

ALAD. Well, I'm your man, just give the thing a name.  
Shall we make paper boats and each a cutter,  
In the great Kennel have our grand Re-gutter?  
Or play at tying pigtails in the street:  
Or smoke Hi-lo, the cobbler, from his seat:  
Or toss the pie-man, heads or tails you lose meant  
Or any other nice genteel amusement?

*[the boys retire to consult.*

SONG.—ALADDIN.

AIR.—Aladdin's March

Oh my! all the neighbours cry, there never was a merry lad, so very bad as I,  
All day, it's nothing but play, and it seems to be the sort of thing agreeing  
With emotions, notions, I formed long ago, [I must say;  
That shirking working made one strong you know.  
And playing in the streets with any lad one meets,  
Is the way up in philosophy to wiser grow.



So this is how I spend my time you see, just so!  
 Studying human nature as through life I go,  
 And never as I'm moving I'll disdain from any juvenile,  
 To listen to what arguments he's got to show.—  
 On lemon drops, peg tops, pitch and toss and fight a Tartar,  
 Ring-taw, stick jaw, plum dough and fly the garter,  
 Or try whether we more advantage can see,  
 In jump little wagtail, one-two-three.  
 I'm open to a reason if I with them can agree,  
 Not often do you meet with a philosopher like me,  
 Who studies a variety of what is called society,  
 But isn't growing rich upon the knowledge as you see.

Though one who's a tailor's son—a soul above a button hole has long ago  
 begun,

To rear, here, hopes that appear, above the aspirations which are proper  
 With holidays, jolly days, hours pass merrily, [to my sphere  
 In straying, playing, time necessarily

Quick will fly, with those who try

The merry little game, that we call "Hi-spi-hi,"

Then rambling and scrambling all about we try;

Where bird's have built a little nest a little eye may spy,

But the nests we never throw away, because you see we know a way,

To scoop them into soup, which is a great econ-o-my.

(spoken.) And then how joyfully we all go back to—

Lemon drops, peg tops, &c.

[at the end of song the boys seem to have decided on their  
 game, and at the same time WIDOW CHING-CHING, with  
 bundle and Chinese umbrella, enters, receiving the full  
 impression of the first boy who dashes off in the game,  
 whilst ALAD. conceals himself behind the other boys, who  
 stand aloof at side.

1st Boy. Here goes for Hi-spi-hi, I'm off like winkin!

WIDOW. A nice Hi-spi-ler you are I'm a thinking.

Drat the young scamp, it's such as you each day,

That into mischief lead my son astray.

But you are beneath him—he'd not mix with such,

A lad (spying him out.)—in there he is. I thought as much.

[WIDOW CHING-CHING chases ALAD. out of the crowd of juveniles  
 and belabours the boys with her umbrella till they go off,  
 and leave her in centre with ALAD.

WIDOW. How can you thus my peace of mind destroy?  
 You lazy, tiresome, dear, delightful boy!

SONG.—WIDOW.

AIR.—Chin a ring a ring ting.

Lingering a thin thing here I find you,

Vagabond's a bag o' bones we always see,

Tag and rag and bobtail all behind you,

When you might respectable like me be.

Nothing do you think of now but playing,

Spoiling of a temper that once mild was styled;

Never was a lad so fond of straying,

Making your mama quite wild, child.

Up and down the streets of Canton, bent on

(Deep dog!) Leap frog, all day long,



Never any message do you take you are sent on,  
 Don't you think this sort o' thing's been long, wrong.  
*(sung a little slower.)* Surely like your father you might ply your needle,  
 Take a thread and stitch, stitch like a king,  
 But all you seem to care about's to wheedle, tweedle,  
 Chickabiddy!—Little Widdy Chin-Ching.

WIDOW. *(pointing to tailor's.)* There is the shop your father used to keep,  
 Poor Mustafa he sold things on the cheap,  
 Until one day he sewed himself up neatly,  
 And so we got so-so-sold up completely. *[sobbing.]*  
 I didn't know his worth whilst he was here,  
 But gone dear Mustafa *must-have-a* tear.

ALAD. Cheer up mama, I'm tiresome, well, you've hit it,  
 Fonder of play than work, true I admit it.  
 But I've a soul which spurns whate'er is real,  
 And longs to—you know what I mean, the ideal.  
 Throbbing with impulses fond, faithful, dutiful,  
 But seeking out the big, the bold, the beautiful!

WIDOW. Oh, he might write a book he might!

ALAD. Then please  
 Fancy it printed, words with great big B's—  
 And that it speaks of one Aladdin, who  
 Pined for a Princess that he never knew.

WIDOW. You make me quite forget, you great Tom Noddy,  
 You're but a child and I'm a poor old body.

*[shopkeepers re-appear. A tinkling bell rings at tailor's establishment.]*

WIDOW. Hark! there's the bell, a summons none dare shirk,  
 And all from breakfast must get back to work.  
 Before I get my breakfast, I must take  
 Money for clothes they gave me out to make.  
 It's rather galling to one's feelings, this is,  
 Working for that house where one once was missis.

*[nine tailors' journeymen enter, and as they cross stage to go into shop, successively greet WIDOW CHING with a respectful recognition, which is delightedly responded to by the WIDOW, who tries to attract ALAD's attention to it, but he is rapt in reverie.]*

WIDOW. Only to think——

ALAD. Oh! region of delight!

WIDOW. I paid their wages every Saturday night,  
 Took off his ninepence.

ALAD. Right regains its own!

WIDOW. Fined him for buttons not being tightly sewn.

ALAD. Then having seen the Sultan with my mother—

WIDOW. Gave him one cuff for having spoiled another.

ALAD. I beat the Tartar and become the Prince!

WIDOW. How that young man has grown, and five years since:

ALAD. Having thus settled all known and unknown things—

WIDOW. It's time to make him settle for my own things.

*[ALAD. starts. The WIDOW finds he has been inattentive, but forgives him; and then she follows the last journeyman into shop.]*

ALAD. I shouldn't mind a business, if I knew  
 For certain there would not be much to do:  
 If I had been a tailor, there's no doubt  
 I should have done what's called the "cutting out."

*[Music of distant procession heard.]*



The music of the future, I believe in,  
Here sends a note some good news I perceive in.

*[Music approaches nearer, and a double row of Chinese Police file down street. Chief Officer with staff.]*

**Chief Offi.** *(reading scroll.)*

To all! This being the first day of the moon,  
Also the sixteenth from the last monsoon,  
The fair Princess Badroulbador will visit  
The Royal Baths—as you are aware this is it.  
And as on Royalty no eye must drop,  
All clear the streets and each shut up his shop.  
By order of the Sultan Kiang Whang  
Borriboo-Ghoola-Hi-Lo-Black Gang Chang.

**ALAD.**

The fair Princess! How I should like a peep—  
Ha! *the trap door!* I on the roof could creep,  
Knowing each nook of our old habitation,  
The tailor's son thus gains a lofty station.

*[exit.]*

*[the shops are seen closed, and marked contrast of effect produced. Guards, &c. form at back, whilst the PRINCESS BADROULBADOUR and female attendants enter in procession, all veiled. PRINCESS borne in a palanquin by black slaves, who, having placed palanquin in front, retire. The attendants form with their veils a complete gauzy screen at back. Zobeide, chief of the female attendants, in advance. As ALADDIN is seen climbing through roof, and peering over the shop front, the PRINCESS unveils, and a picturesque group is formed.]*

**ALAD.**

Fairest of faces, take my heart away!

**PRIN.**

Who was it spoke? What did Zobeide say?

*[Zobeide intimates there must be some mistake.]*

I really could have sworn some voice beseeched me,  
And rather liked the tone in which it reached me.

It must have been but fancy. Ladies, rise!

*[two attendants have assisted her to alight.]*

And here, secure from all intruding eyes,  
Take that mild exercise before ablution,  
So beneficial to the constitution.

## GRAND BALLET,

### K A - I N - K A A.

By Madlle. DUCHATEAU, Madlle. MONTERO, Madlle. PANCALDI,  
M. DESPLACES,

AND ONE HUNDRED LADIES OF THE CORPS DE BALLET.

*[at the conclusion of which, the PRIN. and attendants proceed to the bath. Gong, and the scene regains its previous activity; the shops are re-opened, and ALAD. re-appears.]*

**ALAD.**

That lovely Princess I am sure, some day,  
Is meant to be the future Mrs. A.—

*[ABAN. and KAZ. come slowly down the street, pretending to examine the wares of the shopkeepers. Enter WIDOW CHING-CHING from Tailor's, counting money.]*

**WIDOW**

Let's see. There's three and four, which makes—dear me,  
I'm very bad at counting; four and three—



ALAD. Oh! what a glorious figure!

WIDOW. Very true for it,  
But recollect the work I had to do for it.

ALAD. The style so graceful!

WIDOW. All my own.

ALAD. Such taste!

WIDOW. There *was* a little.

ALAD. And then such a waist!

WIDOW. No, not a bit of waste; I used the stuff  
Up to the last—in fact, had scarce enough.

ALAD. Mother, my thoughts were—well, no matter what.

WIDOW. Here, look, Aladdin. This is what I've got

For my week's work; it's very small, no doubt of it,  
Having to find my thread and needles out of it.

But it's enough to get us—bless the lad! [ALAD. *shows emotion*.]

ALAD. I never thought that I was half so bad.

Oh! if I had the chance of some employ,  
You'd find the tailor's son a different boy.

WIDOW. Come to my arms! Her little pet she spoils.

ABAN. (*advancing, and aside*.) Work! yes, he shall! He can't escape my toils.  
This is the boy for me. (*aloud*.) Madam, good day!

WIDOW. A stranger! Most polite one, I must say.

[*greetings exchanged with great ceremony, and imitated by KAZ. and ALAD.*]

ABAN. Would you be kindly good enough to tell  
Me, where the tailor, Mustafa, may dwell?

WIDOW. Mustafa—tailor—lives, alas! no more,  
But all he left behind, you are right before.  
Here is his only son, there *was* his shop,  
Here *is* his widow, and—

ABAN. Good gracious! Stop!  
Stay! whilst I shed one tear my brother's loss over,  
There is the tear, and here is the philosopher.  
My brother's widow! Bless me, how do you do.  
That handsome youth my little nephew, too!  
How glad I am to see you. Let's embrace. [they shrink.  
I'm your rich uncle.

WIDOW. Oh! if that's the case,  
Of course, Aladdin, nature's ties we feel.

ALAD. Rich uncle! That embraces a great deal. [general embrace.

ABAN. Poor Mustafa! he didn't, son or widdy,  
Leave you remarkably well off, mum, did he?

[they acknowledge their poverty.

Well, I shall do the liberal. There's my purse.  
Your name?

ALAD. Aladdin!

ABAN. Might have had a worse.

Get the best clothes you can for ready cash on,  
And let me see you in the latest fashion.  
My servant will attend you. To be sure,  
He doesn't speak, but then he *thinks* the more.

[ALAD. *equally delighted with the purse and the proposal.*  
KAZ. *anxious to warn the mother by signs, but the Magi-*  
*cian keeps too vigilant a watch on his movements.* ALAD.  
*thanks the Magician, and then, with KAZ., proudly enters*  
*the Outfitting Establishment.*

WIDOW. Oh dear! good news I've not been used to latterly,  
You haven't such a thing as "Sal volatile"  
About you anywhere?



ABAN. To raise the spirits,  
Tincture of gold you'll find has equal merits.  
[gives a purse to WIDOW, who is delighted. KAZ. and ALAD.  
return from shop, the latter smartly attired in everything  
new.

ALAD. This style of dress fits easier than the other.

WIDOW. He is a handsome boy. How like his mother,

ABAN. Will nevvv take a walk with Nunky Punky?

[coaxingly.

ALAD. Quite proud, old boy.

ABAN.

I'll "boy" him, the young monkey. [aside.

[business of ALAD. taking leave of his mother, who most cere-  
moniously takes leave of ABAN. KAZ. in vain tries once  
more to express, by gesticulation, the danger of ALAD.  
The Street Boys come rushing in to get ALAD. to play  
with them; they observe his changed appearance. ALAD.  
asks his supposed uncle to treat them. ABAN.'s reluctance  
and annoyance. At last he supplies the required money.

ALAD. Here boys, go in for sweetstuff, toy, and lantern;

Here's that will purchase half the shops in Canton.

[the Boys receive amongst them contents of purse. They  
spread themselves through the street, and return with  
Toys, Paper Lanterns, and purchases of every kind,  
overwhelming ABAN. with thanks, and dragging him into  
their games against his inclination. The Magician is  
dragging ALAD. reluctantly away, followed by KAZ., when  
the scene closes on a bustling and excited group of the  
WIDOW, and the Children, and the Shopkeepers, all  
singing

## THE GREAT CHINESE SONG OF JUBILATION.

AIR.—Offenbach's Quartette in "Ching Chow Hi."

WIDOW.

Ching a ring Ta! Finger ring Pa!

Merry go Ma! Fun, oh, la!

You seem a Pa, a good Da, da!

Piccolo Jar, in Op-e-ra!

ALADDIN.—(with football.)

Bang to ski, — Kickito hi!

Pitti wits shi, — Ti-mi-tri,

In a ring fly, — Fatti o-fi,

Perriwigs tie, — Ol, Lo-mi Hi.

Chorus.

Bang! Chang! now Buy

Tippy, Treati — Singy Songee,

Tee — Ti — To — Tum

Bizzi Bizzi Bee.

Bring, swing, string, thing,

Finy, Miny, Lanky, Tanky,

Tit — tat — toe — tea,

All go Tim-buc-too!

Hubabuboo — All go too,

Chim—chum—choo. Long Gong—pitch key who,

Whang He—Sham Do—Try Bamboo,

Striki—Kriki—Oh Kum—bang it do.

[scene closes in on group.



## SCENE III.

## THE CEDAR VALLEY IN THE BLUE MOUNTAINS.

(LARGE CEDAR IN DECAY AT SIDE.)

*Enter KAZRAC with basket, ALADDIN and ABANAZAR.*

ALAD. Well uncle, thanks to legs being pretty strong,  
And riding ostriches that flew along,  
We have walked and ridden I think far enough.  
Now let's turn back.

ABAN. Turn back! pshaw! pish! pooh! stuff!

ALAD. This place looks gloomy.

ABAN. Better will it fit

Our purpose. Let's enjoy ourselves a bit!  
Kazrac, unpack the basket. Come, some wine!  
A Pic-nic in the mountains, ha! that's fine!

[basket unpacked. Wine &c. produced. ALAD. and ABAN.  
sit down,—the latter with bottle.]

ALAD. Would I were safe at home again! Dear me!  
Please uncle, I think mother's waiting tea.

ABAN. Tea! you're a spoon—

ALAD. In that remark concurring,  
Its time I think, for me to think of stirring.

ABAN. We'll make the pot boil here. Slave, mark the ground,  
On which the shadow of yon tree is found,  
Then, where the sand appears a little drier,  
Gather some sticks and with them make a fire.

[KAZRAC does as directed—he measures forth the ground to  
the extremity of the shadow—then gathers some stray  
sticks of which he makes a small heap, and rubbing two  
pieces of wood together at last kindles a spark and blows  
it with his breath into a flame. During this, ALAD.  
shows his apprehensions increase, and ABAN. draws some  
small packets from his vest, showing also a small dagger.]

ALAD. Now if I can but quietly sneak off.

[as ALAD. is creeping away, ABAN. coughs significantly.]

I'm going to get you something for your cough  
Dear uncle. There's a famous shop I know  
Where they sell lozenges that—let me go,  
Its close to where we live—it's not remote—I'm  
Safe to be there and back again in no time.

ABAN. Stay! (threateningly producing dagger.)

ALAD. Just one lozenge!

ABAN. Stay!

ALAD. 'There's no taste in it,

How cross you speak, I shan't be half a minute.

ABAN. You stir not hence, you must be here a stopper.

ALAD. I won't!

ABAN. You will!

ALAD. I shan't!

ABAN. (striking him.)

What's that?

ALAD. (rubbing his shoulder.)

A whopper.

For twenty such, Aladdin doesn't care

I don't believe you are my uncle! There!



- ABAN. (*aside.*) I must dissemble! Better then before.  
I like your spirit. There's my hand once more.
- ALAD. Not in the same place uncle I'd advise you.  
[*he offers to defend himself, and then accepts the grasp of hand.*]
- ABAN. I want to show you something to surprise you.
- ALAD. You did just now.
- ABAN. A cavern. One you see  
Of which you may the first discoverer be.  
[ABAN. puts a packet of the charmed powder into the fire, a colored flame rises, stage grows dark, second powder thrown in. KAZ. exhibits great terror as ABAN. compels him to assist in performing certain conjurations.]
- ABAN. (to ALAD.) Now on your finger place this magic ring,  
Whilst in the flame the greatest charm I fling.  
[*as the Magician drops the powder into the flame, gong sounds, the root of the cedar crashes in two, and the stone with a brass ring appears.* [thunder.]
- ABAN. (*very loud.*) Here! raise this stone.
- ALAD. (to KAZ.) Come, don't you hear you muff  
My uncle raises his tone high enough.
- ABAN. (to ALAD.) Your hand alone can bring to view the treasure,
- ALAD. I don't believe it, but I'll try with pleasure.  
[ALAD. takes the brass ring in his hand, gong and the stone is raised to his great surprise, discovering a cavern.]
- ALAD. There's a great cavern, and what's strange to me,  
A lamp alight I underground can see.
- ABAN. (*in triumph.*) Tis mine! Aha! that lamp looks rather dimmed  
Just hand it up to me, I'll get it trimmed.
- ALAD. (*descending.*) May I have all the pretty things I find?
- ABAN. All! only first give me the lamp to mind.
- ABAN. (*pushing him down.*) One nevy should bring up one light!  
We'll follow, just a little step, or two  
I triumph! Ha! Ha! Cock-a-doodle do!  
[ABAN. makes KAZ. precede him and they disappear at the mouth of the cavern. Scene changes discovering.]

## SCENE IV.

## THE GARDEN OF JEWELS.

*Rocky staircase, which ALAD. is seen slowly descending as scene opens, avenue of trees bearing the jewel fruit. The Wonderful Lamp burning in recess. ALAD. reaches centre and gazes admiringly around him.*

- ALAD. So far in safety I have found my way  
Underground journeys seem the things to pay.  
What curious trees and what strange fruits I can see,  
There's been a good plum season here I fancy [tries one.  
I'll try what one is like, as hard as stone  
Hard! It can scarce be harder where there's none.  
I'll pocket some for mother, though not juice full,  
They may be on-a-mantel if not useful. [pockets fruit.  
[ABAN. and KAZ. appear at the opening above.]



ABAN. The Lamp!

ALAD. I'm going uncle. How you are flurrying me.

ABAN. The Lamp!

ALAD. I see it, what's the use of hurrying me.

ABAN. The Lamp I say! (*louder.*)

ALAD. (*who has taken it.*) Permit me the remark—

ABAN. Oh, drop it. [stage dark]

ALAD. (*drops lamp.*) Done. There! now we're in the dark.

ABAN. Fool! I meant drop the speech not let the light out.

ALAD. You should have said so then, I've put it quite out.

ABAN. Quick! up the steps and give it to me, I say.

ALAD. I'd give it you if I could see my way,  
But as I can't you'll have to come to me.

Much easier coming down than up must be.

ABAN. Baffled, bamboozled! Be this cave your tomb,  
Dare to remonstrate, slave! Then share his doom.

[ABAN. hurls KAZ. down into cavern, which closes with a loud noise as the stone rolls back over the aperture.  
Trial of KAZ. how much his limbs have been injured by the fall and satisfactory result of the examination.]

ALAD. Poor fellow. Tell me, are you hurt my man?  
Though with no tongue I don't see how he can,  
He tries to re-assure me. Well, I've heard  
Trust a man's actions rather than his word.

[KAZ. expresses his horror of the Magician, his fidelity to  
ALAD. and draws attention to ring.]

What's this! He thinks I've got a pretty ring.  
(*rubbing his hands.*) Upon my word! This is a funny thing!

[Music. Genius of Ring appears.]

Gen.of R. Your wish! who holds that ring I quick attend upon,  
What errand now your servant would you send upon?

ALAD. My servant! you shall have if that's the case,  
The best of characters for your next place.  
I only want being disinclined to roam again,  
The ways and means of getting safely home again.

Gen.of R. For means these gems shall light you with their lustre,  
Your homeward way lies through that diamond cluster.

[Genius waves. Stage light and all the Faires of the Jewels  
appear. Diamond conspicuous in centre Tableau.]

ALAD. Challenge the world they might for their attraction,  
These are the jewels to give satisfaction.  
Diamond, Pearl, Sapphire, Ruby, Garnet small,  
Amethyste, Emerald, Topaz, welcome all.

Diamond. Behold as every gem around you whirls,  
The graceful beauty of a string of pearls.  
And brighter yet these jewels will be getting,  
With skilful cutting, polishing, and setting.

### SONG OF THE DIAMOND.

Deep in the mine, hid from the day,  
Vainly we shine, wasted our ray,  
Waiting the mortal, who values our worth,  
Bidding us rank with the bright things of earth.  
Thrilling the joy when the treasure displayed,  
Tells of the toil by a pleasure repaid.



Dark in the mind, treasures will lie,  
 Waiting to find the warm beams of the eye,  
 Words that will lighten the heart till they seem,  
 Diamonds that brighten with sympathy's gleam.  
 Gems such as these did ye win from the shade,  
 Earth would a garden of jewels be made.

## GRAND BALLET OF JEWELS.

Mademoiselle BORELLI, Mademoiselle CAREY,

AND THE LADIES OF THE CORPS DE BALLET.

[*Scene closing with tableau of Ballet, and KAZ. and ALAD. being conducted from cavern.*]

## SCENE V.

### INTERIOR OF WIDOW CHING'S DWELLING.

*Enter WIDOW CHING with draper's parcels under her arm. She arranges tables, chairs, &c.*

WIDOW. His uncle's face I think there's something bad in.  
 I wonder what he's done with my Aladdin?  
 I don't half like our newly found relation,  
 Although he has improved our situation.  
 I've been out shopping—word which much expresses—  
 And bought the loveliest things in muslin dresses.  
 My money is all gone, it never lingers  
 'Midst linen-draper's shops in ladies' fingers.  
 But uncle will, although he looks so grim  
 Take care of us.

[*enter ALAD. and KAZ.*

ALAD. You had best take care of him.

WIDOW. Aladdin!

[*embracing him.*

ALAD. Mother, safe I stand before you,  
 But that's no thanks to uncle I assure you.  
 Something that's eatable pray quickly get,  
 Then hear with what adventures I have met.  
 My pockets full of fruit but they're detestable,  
 Nice to the eye but highly indigestible.

ALAD. Here is a lamp, I don't know who will buy it,  
 But it may sell for something. Take it—try it.

WIDOW. I never had, and ne'er had any other,  
 A lamp that didn't cause a deal of bother,  
 Either they won't burn, or they make a rum flare;  
 There's always something wrong about them somewhere.  
 I'll give it just a rub before I go,  
 Brighten! and back there's three and sixpence, oh!

[*WIDOW rubs lamp. Thunder. Genius of Lamp appears.*  
 KAZ. and WIDOW fall on their faces.



ALAD. And who are you?

Gen.of L. The Genius of the Lamp!  
Whate'er you want I'll instantly decamp  
And get.

ALAD. A dinner then for three, no less, sir.

Gen.of L. Dinner directly, dinner for three sir? yes sir!  
[banquet appears on table.]

ALAD. Magnificent!

WIDOW. (recovering.) All laid out smart and tidily.  
My boy has got a genius most decidedly. [Gen. disappears.]  
Delicious soup! I wonder what its made of.  
These foreign dishes one feels half afraid of.

[whilst WIDOW eagerly partakes of everything, KAZ.  
clumsily assists.]

ALAD. Now mother, when your appetite's appeased.

WIDOW. With less of seasoning, better I'd been pleased.

ALAD. I say, when you appear, ma'am, less voracious,  
Go to the Cham and ask him—

WIDOW. Cham! Good gracious

ALAD. To take me for his son-in-law and say—

WIDOW. Oh, don't young man, you take my breath away.

ALAD. If he my princely offer thinks of scorning,  
His throne's not worth a sixpence in the morning.

WIDOW. The tailor's son, and wed a real Princess,  
I really couldn't ask it in this dress.

ALAD. Aye, there's the rub! [rubs lamp. Genius of Lamp appears.]  
You have dresses made to measure!  
Three of the handsomest you have got.

Gen.of L. With pleasure.  
[the three appear magnificently attired.]

WIDOW. Well, really its becoming I'll allow,  
If widow Grundy could but see me now!

ALAD. These costly presents he will not refuse;  
So rich a son-in-law he can't but choose.

[Music. ALAD. loads the silver tureen with the jewel fruit,  
and WIDOW prepares to start. Tartar march heard. KAZ.  
intimates the Royal Procession will soon pass the door,  
and expresses the dignity of the Cham, the beauty of  
Princess, and mechanical movements of the soldiers.]

ALAD. You mean the Royal Procession is at hand.  
How well his signs I have learned to understand.

[WIDOW's courage fails her, her distrust.]

Nay mother, of my suit he'll be no scorner,  
Quick, meet the monarch as he turns the corner.

[ALAD. hurries WIDOW off.]

My fluttering heart with wild emotion stirs,  
Kazrac, look forth and tell me what occurs.

[KAZ. places himself in position to command the view of the  
procession. ALAD. interprets KAZ.'s actions.]

He sees her! Ha! the jewels he's aware of!  
He hands them to a big man to take care of,  
He nods his head! that nod there's something in,  
And chucks mama on the maternal chin?



Points to this place! What's this, comes hither fast?  
Then all my hopes are realised at last!

*[enter in full procession the Grand Cham (Emperor of China, Tartar Dynasty) leading on the WIDOW CHING-CHING, who is fully conscious of the great honour conferred upon her. The PRIN. BADROULBADOUR and her attendants, headed by Zobeide, the Grand Vizier, Mandarins, Officers of State and the Tartar Guard.]*

Cham. Where is this most illustrious young man,  
Who seeks alliance with great Cham-Chow-Khan?

ALAD. He stands your lofty mightiness before you.

Cham. I'm very proud to meet you I assure you,  
A Prince?

ALAD. Not quite. A traveller, whose opinions  
Are highly favourable to your dominions.  
My wealth's unbounded, and my love's no less  
For dear Badroulbador, our fair Princess,

Cham. Hum! very rich. He seems to be a catch. *[ALAD. and BAD. talk apart.]*  
What say we? Eh, Vizier? Is it a match?

*[Cham and Vizier whisper.]*

A wise suggestion. Ere we have quite decided,  
We would inquire what Palace is provided,  
Befitting our illustrious daughter's station?

ALAD. Give me two minutes, choose the situation.  
And I will have it built at once.

Cham. Let's see!  
The open space behind there.

ALAD. It shall be. *[taking lamp aside.]*  
Quick Genius of the Lamp, a Palace, one  
Finer than ere was built.

Gen. of L. Conclude it done.

## SCENE VI.

### EXTERIOR OF ALADDIN'S PALACE.

Cham. Can I believe these eyes now introduced to it?

ALAD. Oh, bless you, this is nothing when you are used to it!

Cham. I'm perfectly bewildered.

PRIN. I'm delighted.

ALAD. To see the grounds, great Cham, you are invited,  
My faithful servant will become your guide,  
Whilst I some slight refreshment will provide.

*[Kaz. leads off the Grand Cham and the Court with great ceremony. The PRIN. and ALAD. remaining behind with Zobeide and female attendants. ALAD. sees lamp secure in vest.]*

PRIN. What wealth, what goodness, and what generosity—  
What's that?

ALAD. A lamp dear, a mere curiosity,  
A family relic, nothing I assure you.

PRIN. You said you loved me?

ALAD. Love you! I adore you.

PRIN. And yet so near your heart this lamp to wear,  
Suggests a flame in some old love affair.

*[Manderin rushes in with Vizier.]*  
Vizier. The grand Cham wants one word explanatory.



- ALAD. One moment, I'll return and tell the story,  
[*exeunt ALAD. and Vizier.*]
- PRIN. Well, this is like a Palace I must say.  
So large, we'll find new rooms out every day,  
Though quickly built, there's nothing seems amiss.  
[*ABAN. the Magician heard without.*]
- ABAN. New lamps for old ones.
- PRIN. What strange man is this?  
[*enter ABAN. as pedlar with a tray of bright new lamps swung before him.*]
- ABAN. Who'll change old lamps for new? From all I've heard  
I'm near my object. (*aside.*) Any old lamps?
- PRIN. Absurd!  
What change new lamps for old?
- ABAN. Yes ma'am, I'm playful.
- PRIN. What would you give me now for this?
- ABAN. (*eagerly.*) The tray full.
- PRIN. I've half a mind, Aladdin then would see  
He's found a treasure of a wife in me.  
There! it's a bargain.
- ABAN. (*throwing off disguise and seizing lamp.*) Good! and there's the tray.  
You've played the deuce! to Africa! away!  
[*Rapid Music. Stage dark. ABAN. drags PRIN. to Palace, which ascends,—borne by the Genii of the Lamp,—and discovers*

## SCENE VII.

## THE PLACE WHERE IT FORMERLY STOOD.

*A picturesque Chinese Landscape by moonlight, with winding river.*

ALADDIN, KAZRAC, the Cham, and entire Court, rush in amazed and despairing.

Cham. Hi! where's the Palace? Lanterns quick and find them.

ALAD. Ho! Genius of the Ring, keep close behind them.

[*Genius of the Ring appears in Dragon Chariot. KAZ. and ALAD. enter and go off in pursuit. The Chariot seen afterwards, in perspective, flying through the air. The whole of the Court, Guards, &c., appear with Chinese Lanterns, with which they keep up the excitement of an active search, and scene closes in on picturesque group, with stage completely illuminated by lanterns.*]

## SCENE VIII.

## INTERIOR OF THE FLYING PALACE, AFRICA.

(*COUCH AT SIDE.*)

*Enter ABAN. the Magician, dragging in the PRINCESSES.*

ABAN. Who talks of infaney? that steam is in its—  
A thousand leagues we've travelled in five minutes.  
If you write home—my love and kind affection,  
And say that "Africa," is our direction.  
Should any pedlar ask you, if you won't  
Exchange old lamps—take my advice and don't.



PRIN. Unhand me, vile Magician quit my sight.

ABAN. From such sweet lips that doesn't sound polite.  
Especially when if I liked to show it,  
I could assume a hideous form.

PRIN. I know it.

ABAN. Aha! sit down. Bestow one favouring smile,  
I'll try the tender and impressive style.

[*Music. ABAN. assumes the airs of a Court gallant, and expresses his love as a polished beau.*]

Or p'raps you like a lover more romantic,  
Behold him! jealous, furious and frantic.

[*imitation of another style of love-making in a more demonstrative fashion.*]

Still not a word! Reflect that where I stand,  
A hundred different forms I have at command,  
Ogre, or polished Baron I supply,  
Some here remember me a famous Guy.  
No demon yet with which the world's acquainted,  
Is half so black as W. H. Payne-ted.  
One minute is allowed to each election,  
Me for refreshment, you ma'am, for reflection.  
My genius is the stupidest of fellers,  
If with good wine he didn't stock the cellars.

[*ABAN. sees all secure, then goes off.*]

PRIN. Would that my loved Aladdin I could see. [*enter ALAD. and KAZ.*]

ALAD. Behold!

PRIN. Can it be possible?

ALAD. It be!

PRIN. Where's the Magician?  
Coming back I think.

ALAD. (*giving small packet.*) This drug is poison, drop it in his drink.  
He comes! the programme of this great Magician,  
We thus enrich with one trick in addition.

[*ALAD. and KAZ. conceal themselves behind couch, the latter gradually getting underneath and protruding his legs. Enter ABAN. slightly inebriated, with goblet and two large chopsticks.*]

ABAN. Pardon Princess, if I have kept you waiting,  
This wine is most exhil—exhil-arating,  
So strong, I must see double I am sure.  
I never noticed you had four legs before,  
A rude young man, Princess, I may be thought to be,  
But these are not so feminine as they ought to be.  
[*drags forth KAZ. by the legs, whilst the PRIN. drops the drug in goblet given her to hold.*]

Ha! ha! we'll have a little fun with some of you,  
I wondered all this time what had become of you.

[*KAZ. defies ABAN. who grows desperate, and a comic combat ensues with two large Pantomime Chinese chopsticks. KAZ. gets ultimately the worst of it. The Magician refreshes himself from the poisoned goblet at the instigation of PRIN. He then sees ALAD. Magician encounters both, the poison works, its peculiar effects on Magician, who finally subsides on couch. ALAD. secures lamp from his vest. Bo GH. appears.*]

ALAD. Behold the Lamp. My power remains the same,

Bo GH. The lamp is yours. This wicked-ness I claim.

[*seizing ABAN. Couch flies off. Change to*]



## SCENE IX.

## THE EFREET'S' GLOOMY HAUNT.

ALAD. PRIN. ABAN. KAZ. *Zobeide and Vizier at sides.*

ABAN. I'm a much better boy I beg to state.

Bo GH. Well if you are, repentance comes too late,  
Justice to you a punishment accords.

*[enter the Spirit of the Diamond.]*

*Diamond.* Whilst I am sent to give the good rewards.  
Aladdin and his Princess must perforce,  
Live happy ever afterwards of course.  
But whilst they are happy let us not believe,  
In *this* world there is nothing left to Grieve.  
The artist's eye sees youthful fancy cling,  
To Luna as the Genius of the Ring,  
And shows how much more magical the ray  
Of Earth's great gift, the wond'rous Lamp of Day.

## SCENE X.

## THE TRANSFORMATION SCENE.

## THE WONDROUS LAMP OF DAY

*Diamond.* Kazrac the slave, still dumb may yet begin,  
Existence happier as a Harlequin.  
And fair Zobeide where his eyes incline,  
Shall share his freedom as his Columbine.

*[changes KAZRAC to Harlequin. ZOBEIDE to Columbine.]*

Bo GH. The roguish Vizier who vice here inherits,  
As Pantaloon shall take the cuffs he merits.  
Whilst Abanazar changed to pilfering Clown,  
Shall show more tricks to mystify the town.

*[changes VIZIER to Pantaloon. ABANAZAR to Clown.]*

*Diamond.* Wit, whim, and wisdom, frolic, fancy, fun,  
Make our night's entertainment suit each one.

## HARLEQUINADE.

Harlequin,	-	-	-	-	-	Mr. FRED PAYNE.
Columbine,	-	-	-	-	-	Madlle. ESTA.
Pantaloon,	-	-	-	-	-	Mr. PAUL HERRING.
Clown,	.	.	.	.	.	Mr. HARRY PAYNE.



## SCENE XI.

## OSBORNES' CHEESE WAREHOUSE.

Analysed Provisions.

D A V I S,

Cutler and Patent Excelsior Knife Cleaning Establishment.

Mr. WHO'S Private House and a well-known STATIONery House in the Neighbourhood.

Trip—*Hungarian*—Mr. FRED PAYNE and Madlle. ESTA.

*Little* people of *great* strength. No "humdrum," but Tiny Little Drummer, (Madlle. ELIZA SURGUY, aged 3 years). Unity is strength.  
*Gigantic* Demonstration.

## SCENE XII.

DR. O'FEE'S SHOP. Optician and Clerk of the Weather Office.

B E N N E T T,

WATCH AND CLOCK MAKER, CHEAPSIDE.

Trip—*Spanish*—Mr. FRED PAYNE and Madlle. ESTA.

Clown engaged. A *Grosser* boy was never seen, or a *butter* boy, in fact—the *cheese*. A Watch, a Watcher, and Watched. Repairs neatly executed by the *Brothers Payne*. "When shall we three meet again." Kame's Crystal Gunpowder.

## SCENE LAST.

A L A D D I N ' S   H O M E !

*Genius of the Lamp.*

"To sleep, perchance to dream—aye, there's the rub."

"To each and all a fair good-night, and rosy dreams and slumbers light."

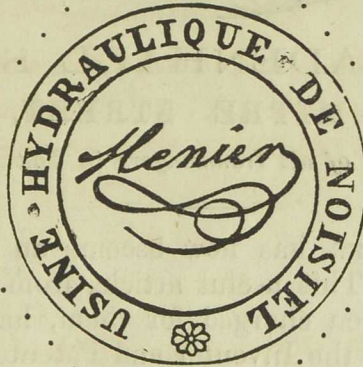


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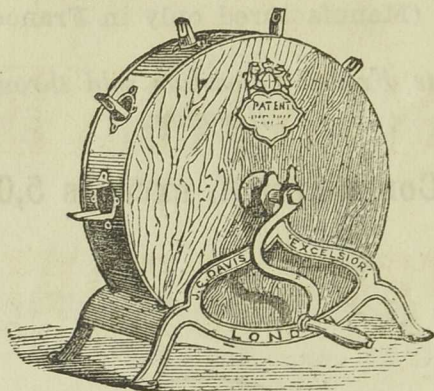
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" 4 " " " ....	2 2 0
" 5 " " " ....	3 3 0
" 5 " on High Stand, ....	4 4 0
" 6 " " " ....	5 5 0
" 7 " " " ....	6 6 0
" 8 " " " ....	7 7 0
" 9 " " " ....	8 8 0
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