



ILLUSTRATION [x]
TITLE FOR 'HOUSE THAT
JACK BUILT'
REDUCE TO 75%
DELETE KEYLINE



*Cover-wrapper, 1869 Melbourne libretto
The title-page is identical but lacks the advertisements.*





NOTE ON THE TEXT

THE text of both versions of this play have, in relation to their original audiences, an equal authority. Since presentation of one as a reading text and the other in a listing of variants would firmly relegate the latter, the two are here presented together in an ‘enfolded’ form that reduces the sense of relegation. The conventions of presentation are given below.

Copy-text for the Melbourne version (*M*) is the printed libretto of 1869 held at shelfmark *LTP 792.3 Ak4H in the State Library of Victoria. For the Sydney version of 1871 (*S*) the copy of the printed libretto in the Mitchell Library at 782.9/ A has been used; in two places where it is deficient the reading in the only other known surviving copy, held in the Museum of Childhood collection (ML 792.3/ 5), has been incorporated. For an overview of the editorial policy, see pp. lxxx–lxxxiv.

At 251:8–13 Jack and the Chorus sing together. Both *M* and *S* print alternate wordings with Jack’s above the Chorus, e.g. ‘ . . .
I’m
he’s . . . ’. This convention is followed, as is their bolding of text. Material in square brackets is editorial in origin. Other editorial emendations, signalled by a superscript letter, are listed at the foot of the page, with the exception of the silent categories listed on pp. lxxxii–lxxxiv and the following:

1. The use of ellipses in *M* to separate actors’ names from their role descriptions in the cast list is not followed, and advertisements are not reproduced.
2. Inverted-font characters are silently corrected. Font sizes are standardised.
3. Many stage directions are aligned on the right margin in *M* and *S*,



after a square bracket, often on a following line. They are here positioned in-line, inside parentheses, but entrances and major multi-line stage directions are put on a separate line (their usual position in *M* and *S*) and set left, indented.

The following symbols are used in the apparatus:

- ~ Repeated word used in recording variants of punctuation, capitalisation and hyphenation
- / Line break
- Om.* Omitted
- Ed.* Editor

Enfolded text: conventions of presentation

Text common to both scripts is unmarked. Text that is unique to either script is identified as follows:

1. For variants of punctuation, capitalisation, hyphenation and spelling and obviously inadvertent omissions in *S*, *M* is taken as copy-text and variants in *S* are recorded in the foot-of-page apparatus. However, if *S* corrects an error in *M* this is accepted and given as source, and the *M* reading appears after the square bracket.
2. Single-word, short phrase and single-line substitutions are given with the *M* reading appearing first, followed by the reading in *S*. The siglum *M* or *S* precedes and concludes each section of unique text. Where a Melbourne-only variant is immediately followed by its Sydney equivalent, a forward slash separates them. All Sydney-only material is printed in this sans-serif font. So the character 'Little Victoria' in *M*, renamed 'Little Australia' in *S*, is given as 'Little ^MVictoria^M / ^SAustralia^S'. Similarly, the first stage direction indicates that different opening music was used in Sydney:
AIR, ^M"Where is my Nancy."^M / ^SOpening from "*Pipele*"^S
3. For larger blocks of Melbourne-only or Sydney-only material, a vertical line is drawn down the margins, and '*M* ONLY' or '*S* ONLY' is placed in the right margin at the start of the block and on any following pages.





DRAMATIS PERSONÆ.

UPPER CRUST.

Diamantina,¹ the Fairy Queen of Diamonds, a preternatural *Koh-i-noor*² in petticoats, which are a *coign o'* vantage to her in her dealings with the Gold Fiend; brilliant, highly polished, splendidly set, and possessing several *facets*, more or less *facet-ious*; the ^averitable duck o' diamonds³ in high feather
Miss DOCY STEWART.

**Rubilippa, Amethystledown,
Onyxmidolli**,^b**Emeraldilla,
Perlitheetha, Berrylanbertha,
Cornelianne, Turqwasagal,
Safierycritta, Amberyutiful,
Jaspertanpout, Topazifia,
Cat'seylidda, Agatealonwidja,
^cGarnetalittlefishe, Opalomine.**

} A collection
of Gems⁴ a
cut above the
ordinary.

RESPECTABLE.

Gaffer Melbourne, an ancient buffer⁵ of the period, father of Jack
Mr. C. WYATT.

Dame Melbourne, a motherly woman, especially as to Jack
Mr. LEWIS.

Dolly Melbourne, Jack's sister, a dairy maid
Miss MINNIE LESTER.

^averitable *Ed.*] ~. *M* ^bEmeraldilla *Ed.*] Emeraldil a *M* ^cGarnetalittlefishe *Ed.*] Garneta-littlefishe *M*

¹ Cf. Roma Diamantina, wife of Sir George Bowen, Governor of Queensland (1859–68) and New Zealand (1868–73), though only later in Victoria (1873–78).

² Indian diamond, seized by the British when they annexed the Punjab in 1849 and added to the crown jewels. A hoax at Armidale, NSW, in 1869 was claimed as 'another Koh-i-noor': *Illustrated Australian News*, 4 September, p. 169.

³ First cited in Charles Dickens's *The Old Curiosity Shop* (1840), chap. xi.

⁴ 'Onyxmidolli' puns on 'Nix My Dolly' (see 93:23 and note), while 'Garnetalittlefishe, Opalomine' refers to Garnet Walch, Akhurst's successor as a playwright.

⁵ Foolish old man.



Bill Ragboys, a gentleman whose costume wants coherence, but who in other respects is well connected Mr. SEFTON.

Jack Melbourne, the Jack of this history, a builder of some considerable repute in the nursery coteries; a *Jack* who defies *heavy-ry-body*, and therefore as a hero, superior to *A-jax*, who only defies lightning⁶ Mr. H. R. HARWOOD.

Registrar of Births, Deaths and Marriages, referred to in the Ballad as the Priest “all shaven and shorn.”

Malt Porters, from “House and others.”

LOWER ANIMALS.

Joey, a Wallaby, an élève of the “High school of the Gymna.” Mr. FLEXMORE.

The Rat, a monstrous thing in rodents. Master VARMINI.

The Cat, tab-by or not tab-by is *not* the question. Miss MEW.

The Dog, heterogeneously bred. Master BOW WOW.

The Cow, with a Crumpled Horn. Herr LACTEAL FLUID,

The Cock, the brightest of Chanticleers; ancestor of the early village rooster of Shakespere.⁷ Mr. CROWHARD.

DREGS OF SOCIETY.

Orognome, the Gold Sovereign, but in this instance good for more than *one pun*; a legal tender, but an illegal tough and rough personage, afterwards reduced to stock broking and the dog collar trick⁸ Mr. R. STEWART.

M ONLY

⁶ In Homer’s *Odyssey* (iv. 499ff.), Ajax (not the Greek strong man but the ‘lesser’ Ajax) entered the sacred temple of Athena and raped King Priam’s daughter Cassandra. As punishment Athena persuaded the sea god Poseidon to raise a storm that wrecked the Greek ships returning home. Ajax swam to safety and boasted of his ability to defy the gods, so Poseidon split the rock to which he was clinging and he drowned. In Virgil (*Aeneid*, i. 42), lightning hurled by Minerva, the Latin Athena, wrecks Ajax’s ship, but there is no mention of his defiance. Popular history conflated the two versions.

⁷ See *As You Like It*, ii. 7. 30 – from the cock in Chaucer’s ‘Nun’s Priest’s Tale’.

⁸ The hypocritical turning to religion to solicit donations from the gullible.



Macwoe, a Scotch *fiend*, a *deil* worse than his companions, and consequently his sovereign's favorite.

Routefevill, Coincuss, Baysmetal, &c., her other bad ones.

THE ONLY ONE OF THE SORT.

Little Victoria, originally called Australia Felix, and subsequently Port Phillip,⁹ but nearly unknown to the British authorities of the present day.¹⁰ A much neglected child, who, thanks to Jack Melbourne, gets on well in life

Miss MAGGIE STEWART.

[A FACSIMILE OF THE SYDNEY CAST APPEARS OPPOSITE]

SYNOPSIS OF SCENERY.

Dell of Diamonds	W. J. Wilson
Diorama	Alfred Clint
Palatial Cavern	Alfred Clint
The House that Jack Built	W. J. Wilson
Exterior of the Post Office	Alfred Clint

TRANSFORMATION SCENE.

Golden Conservatory and Temples of Gems, W. J. Wilson
Two well-known Streets in Sydney and Hyde Park.

GRAND LAST SCENE!!

The Silver Tulliced Dell – The Australian Fernery,
W. J. Wilson, assisted by Alfred Clint
The Marvellous Machinery by John Renno and Sons

⁹ 'Australia Felix' was given by Thomas Mitchell in 1836 to the area s. of the Murray River, but 'Port Phillip' was already associated with the settlements at Melbourne and elsewhere. At separation from NSW in 1851, 'Victoria' began.
¹⁰ Imperial neglect of the colonies was being hotly debated: e.g. *Times* (London), 28 December 1869, p. 5. See Henry L. Hall, *Australia and England: A Study in Imperial Relations* (London: Longman, Green, 1934), pp. 103–27.



ILLUSTRATION [xi]
CAST LIST FOR 'JACK'
REDUCE TO 67%
DELETE KEYLINE



Cast list for the 1871 Sydney libretto





SCENE ^aI

The Haunted Dell of Diamonds, with Fairy Castle in the Air.

RUBILIPPA *and other* JEWEL FAIRIES *assembled on the shore of the Great Glass Dividing Sea awaiting the return of* DIAMANTINA, *their Queen, from an expedition to Outlandishia. The Queen's Fairy Barge is seen in the distance as the Curtain rises.*

OPENING FAIRY CHORUS.

AIR, ^M“Where is my Nancy.”^{M 11} / ^SOpening from “Pipele”^{S 12} –

RUBILIPPA AND FAIRIES Oh, look you where Diamantina comes,
’Tina comes – ’Tina comes,
Returning from Outlandishian slums,
Over the Great Glass Sea.
Her boat is a kind of diminutive gig,¹³
Not so big as a brig,¹⁴
And as the Nautilus rig¹⁵ we twig,¹⁶
Grigs¹⁷ ain’t so happy as we.

CHORUS – Oh, look you where, &c.

DIAMANTINA *lands and comes down* ^bstage; *she has an infant in her* ^carms

^aI M] 1. S ^bstage; M] ~: S ^carms M] ~. S

¹¹ A broadside ballad c. 1869; the music has not been located.

¹² *Pipele; or, The Porter of Paris* (1855), three-act opera by Serafino De Ferrari (1824–85) based on Eugène Sue’s *The Mysteries of Paris* (1842–43). Not performed in Australia until 1871, its first Sydney performance was on 9 September at the Prince of Wales – the same theatre where *The House that Jack Built* appeared three months later. Local arrangements of sections of the music from *Pipele* were advertised for sale in the *SMH* (14 October, p. 4; 15 December 1871, p. 5). For the opening melody line, see Appendix, p. 668.

¹³ Small boat reserved for a ship’s captain.

¹⁴ Two-masted sailing ship square-rigged on both masts.

¹⁵ Referring to the recent arrival in Melbourne of a British Navy Flying Squadron (see p. 300 n. 222).

¹⁶ Catch sight of.

¹⁷ Jocosely and lively people (Partridge). The usual phrase is ‘as merry as a grig’ (*OED*).



SC. 1]

THE HOUSE THAT JACK BUILT

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DIAMANTINA (*deprecating musical honors*) O, please cease;
cheese this everlasting squeaking;
Musical loyalty is so fatiguing.

RUBILIPPA All hail!

DIAMANTINA No, don't "all hail."

EMERALDILLA One wild hooray!

PERLITHEETHA One maddening shout of joy!

DIAMANTINA Thanks, not to day;

It's customary, I know, to feel flattered,
By having thus one's nervous system shattered,
But I've discovered lately – don't be vexed –
That those who cheer you one day, hoot the next.

A fact I think our ministers can tell you –

Just trust Buchanan – see how soon he'll sell you.¹⁸

Now see what I have brought with me. (*showing the infant*)

ATMO
S

RUBILIPPA

Oh dear!

EMERALDILLA How funny!

TOPAZIFIA

Singular!

PERLITHEETHA

Rum!

ONYXMIDOLLI

Curious!

SAFIERYCRITTA

^aQueer

DIAMANTINA This very flaccid dab of human clay

Will probably a young man be some day.

RUBILIPPA You don't say so?

EMERALDILLA (*dancing*) How jolly!

PERLITHEETHA Then it grows?

DIAMANTINA This pimple is a rudiment'ry nose,

RUBILIPPA A nose with "nostrils" that will smell?

DIAMANTINA (*decidedly*) And snore!

"A nostrilian nose," like ^bmine and yours, dear.

^aQueer M] ~. S ^bmine M] Om. S

¹⁸ David Buchanan (1823?–90), radical labour activist and MLA for East Sydney, notorious for outspoken attacks on former allies and supporters (*ADB* III. 281–3).



RUBILIPPA Lor!

I hope like Parkes's nose¹⁹ it ne'er will grow,
That would, indeed, be a most awful *blow*.
(*pretends to blow child's nose*)

S ONLY

DIAMANTINA Those tiny lips so ruddy, and so ripe,
Will some day press the stem of a black pipe;²⁰

RUBILIPPA (*disgusted*) Nasty!

DIAMANTINA Tobacco every man will ^apuff;
It's always in his mouth –

RUBILIPPA And nose?

DIAMANTINA That “ ’s’ nough.”
These legs like –

RUBILIPPA “Sausages,”

DIAMANTINA Dear, I protest
I will not be a butt for “saucy jests”
This puny voice (*child cries*) some oratoric star
Will one day own, and in the wordy war
Its accents will be heard near, and afar,
Though now you see they're limited to “Dada.”

SONG – AIR, “*Dada*.”²¹

DIAMANTINA An infant in arms amuses and charms,
Save when it has qualms or raises loud alarms
In the boxes or pit,²² then I freely admit

^apuff; *M*] ~: *S*

¹⁹ (Sir) Henry Parkes (1815–96), the prominent NSW politician, though not yet Premier and not even in the parliament in 1871. The reference to his nose growing may relate to a pre-Pinocchio folk myth about the effects of lying, probably in relation to the ‘Kiama ghost’ controversy of 1868 (see p. 262 n. 113). It may also imply that Parkes, who was bankrupt in 1869 (*ADB* v. 401), had not been honest about his financial affairs.

²⁰ At this time, incessant pipe smoking was considered characteristic of young colonial men; e.g. the character of Joe Grudge in Walter Cooper, *Colonial Experience* (Sydney: Currency, 1979), p. 20, staged in Sydney the previous year.

²¹ Popular song by the Scottish comedian Arthur Lloyd: *CPM* H2625. (25.); see Appendix, pp. 669–70.

²² Different areas of the theatre: the pit corresponds to the rear stalls of the



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I object to it and its ma.²³
But when it's quiet, calm and gay,
As it is sometimes, so they say,
I like to watch its little play,
And hear it call Dada,
Dada, dada.

DOLL squeaks. FAIRIES produce handkerchiefs made up to imitate infants in long clothes.

CHORUS – Dada, dada, &c.

[DIAMANTINA] When spouting blank verse, or language terse,
Invoking a blessing, or calling down a curse,
And everything's hushed, the actor's oft crushed
By an infantile yell of "wah!"
Then Hamlet pauses ere he dies,
Dei Franchi brothers²⁴ anathematise,
And Narcisse scowling at the flies,²⁵
Denounces the babe's dada.

CHORUS and business as before.

RUBILIPPA deposits the child upon a bank.

DIAMANTINA I see you're curious as to why I got it!
Well, this is what induced me dears to pot²⁶ it.

present day. Boxes were more expensive than the pit; Diamantina is suggesting the problem is not class-specific.

²³ Crying babies were a recurrent problem in theatres: see Harold Love, *James Edward Neild* (Carlton, Vic.: Melbourne University Press, 1989), p. 240.

²⁴ Title-characters in Dion Boucicault's immensely popular *The Corsican Brothers* (1852), which pioneered the genre of 'gentleman melodrama': see Michael Booth, *English Plays of the Nineteenth Century*, vol. II, *Dramas 1850–1900* (Oxford: Clarendon, 1969), p. 28. The roles of the two De Franchi brothers Louis and Fabian were usually played by the same actor.

²⁵ The most famous role of the German tragedian Daniel Bandmann (1837–1905) in *Narciss* (1857) by A. E. Brachvogel (translated by Tom Taylor). He performed it in London in 1868, on his subsequent world tour, and on his first appearance in Melbourne on 18 September 1869 (see p. 255 n. 75). The flies are above the stage; the actor is imagined throwing his head back to express anger or despair. 'Narcisse is cynical and misanthropic' (*Argus*, 18 September 1869, p. 5).

²⁶ The pun depends on two meanings of 'pot': colloquially, to capture; and to cook in a pot.



RUBILIPPA “Pot it, oh!”

DIAMANTINA (*amazed.*) Like a “pot-a-toe” – you’re right.
You all have heard of Orognome.

ALL The fright!

RUBILIPPA The fiend of gold?

DIAMANTINA Listen and you shall ^Mmore hear.^{M/S}the tale hear.^S
The fellow lately stole Little ^MVictoria,^{M/S}Australia,^S
The joy of Outlandishia and its pride,
And thus the famous oracle defied;
That oracle which at ^MVictoria’s^{M/S}Australia’s^S birth
Declared her destined to rule half the earth.

RUBILIPPA “A hemisphere” – Oh, bosh!

DIAMANTINA That’s cruel dear.

RUBILIPPA Rule half the earth – a – hem!

DIAMANTINA A “hem s’vere”

Well, as the fairy of the piece, I’m bound
To foil this fiend that locates under ground,
This human child I’ve borrowed.

RUBILIPPA Was it lent?

DIAMANTINA I borrowed it without its ^bfriend’s consent,
But left a fairy changeling²⁷ in its room,
Which will Jack’s self for eighteen years ^cassume,
Meanwhile we’ll educate this tiny mortal
Of the refining arts he shall be taught all,
So when to Outlandishia he’s returned,
The folks there he’ll improve by what he’s learned.²⁸

RUBILIPPA He’ll be a very marvel of precocity.

DIAMANTINA No, a precocious child’s a sad monstrosity;

^a“pot-a-toe” *M*] ~” *S* ^bfriend’s *M*] friends’ *S* ^cassume, *M*] ~. *S*

²⁷ Cf. the argument between the fairies Oberon and Titania over a changeling boy in II. 1 of Shakespeare’s *A Midsummer Night’s Dream*.

²⁸ The practice of sending children, particularly young men, to Europe for at least part of their education was common amongst wealthier colonial Australians, as was the idea that they would raise the standard of culture on their return: see, e.g., ‘Continental Education’, *SMH*, 9 September 1871, p. 6.



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THE HOUSE THAT JACK BUILT

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I've thought of that, and so Time's wings I'll clip,
The years of childhood ^awe'll contrive to skip.

*(Music – DIAMANTINA turns to the infant and makes
passes with her wand.)*

Child be no longer, pass to early boyhood,
Become Jack ^MMelbourne, ^M/^SSydney^S grown to
hobbledehoyhood.²⁹

*The child is transformed into JACK ^MMELBOURNE, ^M/^SSYDNEY, ^S
a type of the middle class youth of the period.*

JACK (*wonderstruck*) By jovial jove this all to pieces whops
By longing chalks³⁰ no end of jewellers' shops,
Better this spot, with gems so thickly starred, is
Than Conway's, Jones's, Delarue's, or Hardy's.³¹
A place which this child all to rights will suit;
The very trees produce crystallized fruit,
See the coniferæ have diamond cones,
And apricots and peaches "precious stones,"
I wonder whom this all belongs to.

S ONLY

DIAMANTINA You!

JACK Nonsense; to me? (*sees DIAMANTINA and bows.*)
Beg pardon – how d'ye do?

DIAMANTINA Yes, all is yours o'er which your eye can roam.

JACK Please tell me then who I am when at home.

DIAMANTINA No matter who.

JACK Particular I'm not.

P'raps you'll inform me if a name I've got?

^awe'll S] we'l M

²⁹ 'A youth at the age between boyhood and manhood' (*OED*), implying awkwardness. In Australia it also suggested larrikinism, an alternative term then coming into vogue (*AND*): 'A number of hobbledehoyes amused themselves by throwing lumps of mud at an omnibus' (*Argus*, 28 September 1869, p. 5).

³⁰ Variant of 'by a long chalk': by a long way (*OED*).

³¹ Sydney jewellery shops. Alexander Conway was at 338 George St., Lewis Conway at 99 King St., Francis Jones at 9 Hunter St., T. T. Jones at 330 George St., Delarue's at 396 George St. and John Hardy in Hunter St. See *Sands* (Sydney, 1865, 1871).



DIAMANTINA We take our names from what we see about.

JACK The method is convenient no doubt.

“Jewels and gems,” I perceive are the rule here;
So my name should be “Jems” and yours ^M“Jewel-ic.”^M/
^S“Jewel-ia.”^S

DIAMANTINA Not bad, considering.

JACK (*looking round*) ^MNothing could be grander;^M/^SMy future
grandly looms,^S

Won't I just cut it fat ^M— “under the Verandah,”^{M32}/^Sat
Greville's Rooms.^{S33}

^aGet up a company – no. Gems “are” here,
A company's not wanted ^bthen that's clear.³⁴

DIAMANTINA They're not convertible. (*to* JACK.)

JACK What's that you say?

I cannot sell them?

DIAMANTINA No, nor give away.

JACK What, can't I part with them when I have worn 'em?

^aGet S] Gut M ^bthen that's M] then, that S

³² Cf. Anthony Trollope: ‘The verandah is a kind of open exchange [where] dealers in mining shares do congregate’: *Australia and New Zealand* (1873); repr. ed. P. D. Edwards (St Lucia: University of Queensland Press, 1968), p. 418. Marcus Clarke's essay ‘Sharebroking’ has a Melbourne broker who is ‘seen under the “Verandah,” and lunches at the Criterion’ (*Australasian*, 8 February 1868, p. 178); but Akhurst may be thinking of the verandah outside the Chamber of Commerce in Ballarat, also known as ‘the Corner’. In 1868 the *Illustrated Australian News* printed a large picture of it (illust. 20), claiming ‘there is not another spot upon the golden soil of Australasia where so large an amount of business is transacted as Under the Verandah’ (5 September, p. 4). This issue also carried the report and illustration of the ‘Australian fossil monster’ (illust. 22) which may have inspired Jack's journey in Scene 2 through the earth and past the fossils of Victorian political life (see p. 252 n. 51).

³³ Edward Greville (1822–1903) ran a telegraph, telegram and advertising agency in Sydney's Bridge Street (*ADB* IV. 298–9). The substitution of this venue for M's ‘under the Verandah’ (see preceding note) suggests that it was also a place where stocks and shares were traded.

³⁴ Suggesting that a company is only needed when the claim to have found valuable gems or minerals is fraudulent; one of numerous satirical comments on mining speculation at the time.



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DIAMANTINA Certainly not.

JACK And mustn't I even pawn 'em?

DIAMANTINA They're to improve your taste.

JACK Let's taste 'em.

DIAMANTINA Pooh!

To inculcate, I mean, good taste in you.

JACK Talking of tasting, what time do you dine?

DIAMANTINA We never dine.

JACK Don't you indeed? Bad sign –

I do. (FAIRIES *shake their heads.*)

Eh! don't I dine? oh, here's a treat!

RUBILIPPA We never eat up here.

JACK What, don't I eat?

EMERALDILLA Certainly not.

JACK Then I don't feast?

PERLITHEETHA Nowise.

DIAMANTINA Upon these glorious objects "feast" your eyes –
These conifers.

JACK (*boisterously*) Humbug!

DIAMANTINA (*to RUBILIPPA*) He's "so" vociferous.

JACK Confound your "conifers," this child's "carniv'rous."

These stones, though very good, ain't good to ^aeat.

Oh "boochus" being, give me "butcher's" meat.

Send for – alas, I fear, ^bwe've lost McCarroll,

Then try Littee Uhde³⁵ – get of beef a barrel.

S ONLY

DIAMANTINA (*to RUBILIPPA*) I fear my trouble's thrown away
– ah me

His ^cearthy grossness sticks to him you see.

(*to JACK*) Mutton and beef are unknown in these spheres,

You havn't tasted food for fifteen years.

^aeat *M*] eet *S* ^bwe've *Ed.*] we're *S* ^cearthy *M*] earthly *S*

³⁵ Prominent Sydney butchers. In *Sands* (Sydney, 1865) McCarroll had four different premises and Uhde five. It is not clear why McCarroll is 'lost' unless he went bankrupt or left the colony; there is no record of his death at this time.

JACK For fifteen years, you say? I gasp for breath,
 Am I to understand I'm starved to death?
 Or can I be a freak of nature slight,
 A boy that never had an appetite –
 Who never ginger-bread desired to cram,
 Or secretly enjoyed his mother's jam,
 Who ne'er the new baked loaf picked on the sly
 Or roamed the cupboard with felonious eye?

DIAMANTINA You've led an ideal life.

JACK No life is harder
 Than one encumbered with an empty larder.
 | Oh sweetest *gyirl* add to ^ayour other favours,
 | A side of mutton cured by J. V. Lavers.³⁶

S
ONLY

RUBILIPPA Come, go in for a glorious feast of reason.

EMERALDILLA Enjoy those groves which bloom at every season.
 Those *bijou*³⁷ ^btrees *bijouterie* don't snub,

DIAMANTINA Where "caterpillars" are unknown –

JACK And "grub."
 Something besides my reason I must feast,
 It is, in fact, the nature of the beast.
 | So really Miss, although you look bewitching,
 | I'd rather see a *mug* from the Soup Kitchen.³⁸

S
ONLY

DUET. – AIR, "Popsy Wopsy."³⁹

JACK Oh no, my dear, a life so dull
 For me would never do.

^ayour *Ed.*] you *S* ^btrees *M*] ~, *S* ^c*Popsy S*] *Topsy M*

³⁶ Unclear: the J. V. Lavers listed in *Sands* (Sydney, 1865, 1871) made blacking for shoes.

³⁷ Small precious jewel.

³⁸ The Sydney City Mission opened a night refuge and soup kitchen at 535 Kent St. in 1868: see Anne O'Brien, *Poverty's Prison: The Poor in New South Wales 1880–1918* (Carlton, Vic.: Melbourne University Press, 1988), p. 201; *SMH*, 29 July 1872, p. 8.

³⁹ Popular song of 1868 by Charles Merion: *CPM* H.1775.x.(27.); see Appendix, pp. 671–4.



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THE HOUSE THAT JACK BUILT

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I wish I was a bird.

DIAMANTINA

A gull
Would most resemble you.
Suppose you were, what then, sir?

JACK

Away from this I'd go,
To where the tootsey wootsies⁴⁰
And the popsy wopsies grow.

CHORUS

Oh, my! Popsy Wopsy,
Wouldn't I fly to thee;
Oh, my! Popsy Wopsy
Suits me to a ^aT.⁴¹
Though what Popsy Wopsy
Means I cannot see;
Surely something wonderful
Must Popsy Wopsy be.

Repeat full CHORUS Oh, my! Popsy, &c.

DIAMANTINA

Avoid the girls, they'll sell you boy
As pastry cooks sell buns.
Ball tickets, gloves, and costumes, lead
To diabolic duns.⁴²

JACK

But, oh, to gaze on their top knots,
And sniff the bear's grease⁴³ there,
And twirl the Popsy Wopsy
Of your heart, to the galop's air.

CHORUS *as before* Oh, my! Popsy Wopsy, &c.

JACK My spirit won't be bounded by this view;

^aT. *M*] ~, *S*

⁴⁰ Child's toes; here a patronising synecdoche for a small, dainty woman.

⁴¹ Perfectly – not noted by the *OED* until 1889. Presumably from 'dotting all the "i"s and crossing all the "t"s'; but Terry Freedman and David Freedman suggest it derives from the perfection achieved by using a T-square in geometric drawing: *Wordsworth Dictionary of Cliché* (Hertfordshire: Wordsworth, 1996), p. 250.

⁴² Creditors who insist on being paid, or their agents, i.e. debt collectors.

⁴³ Used to stiffen and scent the hair.



I long to wield the tapering billiard cue;⁴⁴
 To know the taste of civilization's victual,
 And, neatly, to prostrate the sluggish skittle;
 To drive my four-in-hand to Randwick meet,⁴⁵
 Or walk and give the Sydney girls a treat.
 To toss a coin while sundry ^MCarlton^M/^SBritish^S ales,⁴⁶
 Foaming, await the issue – heads or tails.⁴⁷
 To know the joy of riding in a cab,
 And solve the mysteries of Yankee Grab.⁴⁸

S ONLY

M ONLY

DIAMANTINA Unhappy boy, you know not what you ask;
 However, I surrender now my task.
(aside) And "I" that love his race – how can "I" censure
 The great ennobling spirit of adventure?

*Signs to RUBILIPPA and EMERALDILLA, who bring forward
 brilliantly ornamented shovel.*

Go – by the way you came you can't go back,
 Right through the earth you now must make a track,
 Take this and dig, *(hands shovel to JACK.)*
 With grief I'm like to burst.
 To think this "pack" you "cut."

JACK *(wielding shovel)* I'll "shovel" first,
 Of great adventures I am on the brink *(thunder)*
 Help! Oh I'm like the thunder – made o' zinc.⁴⁹

⁴⁴ A passion for billiards was, like pipe-smoking (see p. 242 n. 20), considered a trait of colonial youths; but it was also a marker of self-indulgence and gambling addiction for upper-class young men in English melodramas of the time.

⁴⁵ Sydney's major racecourse: est. 1833, but the favoured venue only after being upgraded and reopened in 1860.

⁴⁶ The Carlton Brewery in that North Melbourne suburb, then being run successfully by Edward Latham (1839–1905, *ADB* v. 68–9). The Sydney substitution 'British ales' is snobbish: major Sydney brewers, including R. & F. Tooth and Co., concentrated until the 1880s on importing English beer as their own was considered inferior (*ADB* vi. 285–6).

⁴⁷ Gambling on the toss of a coin.

⁴⁸ Gambling game using dice, similar to craps. Then new to Australia; first cited in *AND* as 1879.

⁴⁹ Theatrical in-joke; thunder was produced by shaking a large sheet of galvanised (zinc-coated) iron.



SC. 1]

THE HOUSE THAT JACK BUILT

251

DUET AND CHORUS – AIR, “*Wind^aUp Galop.*”⁵⁰
– 1st Movement.

DIAMANTINA See on his destiny, he’s rushing, rushing fast,
Quickly all obstacles he’s pushing, pushing^bpast;
But though invigorating,
Digging is deg-rading
To such a gay protegée as this is.

JACK & CHORUS Yes on^{my}_{his} destiny^{I’m}_{he’s} rushing, rushing fast,
Quickly all obstacles^{I’m}_{he’s} pushing, pushing past,
And though invigorating,
Digging’s^{not}_{is} degrading
To your protegée^I_{we} ^dsay,
Though different you seem to think.

AIR – “*Second part of the Trio in same Galop.*”

JACK Fare ye well, for I must go,
Di-a-man-tina and Co.,
Your arrangements are too slow
For this juvenile hero.

DIAMANTINA Though you seem inclined to crow
Badly you’ve behaved, you know,
But my feelings I can’t stow,
For I love you, oh ^edear, oh!

GENERAL CHORUS Yes, on his destiny, &c.

^aUp *M*] up *S* ^bpast *M*] fast *S* ^chis *S*] he’s *M* ^dsay, *M*] ~ *S* ^edear, *M*] ~. *S*

⁵⁰ A popular lively round dance in duple time; for the music, see Appendix, pp. 675–9.



SCENE II.

The Superficial deposits and Stratified Rocks leading to the great suburb of Horifferousquartzton. The scene rises,⁵¹ displaying the objects referred to in the following dialogue.

JACK (*calling*) Hold hard! I've changed my mind, reverse your sentence,

And don't in this way "drop" an old acquaintance,
"Drop" it, I say. I'm through the "surface" duffers.⁵²
That will "suffice" – they don't care what I "suffers,"
They've got a "down" on me, and it is droll
To put one of one's own set in the "hole."⁵³
They're letting me "down" easy, I scarce think,
I'm "real-i-zing" that I "really sink."
Still as I've fallen from my previous station,
I feel I'm lowered in my estimation.
Wouldn't all mining companies just pay
If they could sink their shafts in this cheap way?
And would they not exhibit to their friends
Less "diffidence" in paying "dividends?"⁵⁴
Well, though in most respects I'm "down" just now,
"Down" in the mouth I wont be anyhow.
No mode of teaching science needs apology
This is a jolly way to do "Geolo-gy;"
First the *diluvium*⁵⁵ we encounter, 'cos it's
One of the superficial deposits,
And so resembles to the young beginner
The "soup or fish he" leads off with at dinner.

⁵¹ Vertical moving panorama (see Introduction, p. 224) painted with caricature representations of local personalities, particularly politicians, actors and judges, as if they were fossil monsters.

⁵² Mining shafts in which no minerals have been found.

⁵³ Down a mining shaft on the goldfields.

⁵⁴ Common complaint: e.g. Charles Thatcher, *Life on the Goldfields* (1867), ed. Robert H. B. Hoskins (Christchurch, NZ: University of Canterbury School of Music, 1996), p. 24.

⁵⁵ 'Coarse superficial deposit' (*MD*), popularly thought to be due to the biblical flood.



The forms of life in animal or plant
 Are quite identical with some extant;
 The “galothepioda duck”⁵⁶ remark,
 And here’s the “champagne charleyus,”⁵⁷ or lark.
 The raven’s “jolliooldmutis” here –
 Science’s “pack of terms” is truly queer.
 There’s a queer “pachyderm,” or thick skin, near us –
 The “C. E. Jonesesius,”⁵⁸ or “rhino-ceros” –
 So called, it is reported – not that I know –
 Because it has a “serous” down on “rhino.”⁵⁹
 The mammoth next, “O’Shannasseyis longus” –
 I’m sorry that he isn’t more among us –
 It’s hard to see a mammoth of such rank
 Sitting on “Haigs”⁶⁰ at the Colonial Bank.⁶¹
 The weasel “Duffy wide awake is” twig,
 Backbone and spinal marrow very big,
 ’Tis said it once lived by its “pen” and flourished;
 It does its “pen shun” now, and still is nourished.⁶²

M ONLY

⁵⁶ Presumably the caricature painted on the panorama represented a fashionably dressed woman (‘gal’) evolving from a bird-like animal. In the Galapagos Islands Charles Darwin had done some of his research into mutating life forms, particularly finches. For *duck* as a term of endearment, see p. 236 n. 3.

⁵⁷ Popular music hall song written and sung by George Leybourne to music by Alfred Lee.

⁵⁸ Charles Edwin Jones (1828–1903), member for Ballarat East, in and out of the Victorian parliament, 1864–69; protectionist and prominent in anti-liquor and anti-Irish movements. His chronic poverty was relieved briefly by ministerial office in 1868, but he was expelled from the parliament in April 1869 after allegations of corrupt land transactions (*ADB* IV. 488–9).

⁵⁹ Money (Baker 279).

⁶⁰ Eggs, said in a Scots accent, with a pun on the brand of whisky.

⁶¹ (Sir) John O’Shanassy (1818–83), several times premier of Victoria during 1857–63 and a popular figure from the time of his calming intervention in the 1854 Eureka stockade dispute. He founded the Colonial Bank, popularly ‘the Diggers’ Bank’, and was chairman until 1870. The comment regretting ‘he isn’t more among us’ is out of date; he was overseas 1866–67 but back in parliament by May 1868 (*ADB* v. 378–82).

⁶² Sir Charles Gavan Duffy (1816–1903), journalist, poet, Irish nationalist, barrister, member of the British House of Commons, 1852–55, and Victorian politician from 1856. In 1863 he was one of four ministers who received a life



“McKeanius giganticus” – I mean
 Giraffe, or the “gigantic cuss” – “McKean;”⁶³
 It of our cabinet’s the first and head –
 The long and short of it, I should have said –
 Long necked, long winded, longs for place and pay,
 Short tempered, and “short lived,” some fellows say.
 Here’s a strange animal, the G. P. Smithius,
 A sort of Damon that had not a Pythias;⁶⁴
 A fierce but harmless creature, quite unfriended,
 And only dreaded by those it defended.
 The tertiary formation:⁶⁵ here we jostle
 Against the extinct animals; this fossil
 Is the Maccullocus defunctis,⁶⁶ or

M ONLY

pension of £1,000, a windfall discontinued soon after but not revoked, and resented by taxpayers and other parliamentarians (*ADB* IV. 109–13).

⁶³ James McKean, Minister for Lands in the short-lived MacPherson ministry; he was in office when the Land Act finally passed through parliament: see Introduction, p. 227.

⁶⁴ In classical legend Phintias is condemned to death but his friend Damon agrees to die in his place if Phintias does not return from a short journey home, granted as a last wish before execution. Phintias returns just in time and, for his demonstration of loyalty to his friend, is pardoned. (Several farce and burlesque versions of the legend were well-known and the phrase was used ironically elsewhere in political comment at this time: e.g. *Argus*, 25 September 1869, p. 11). In contrast, G. P. Smith – Attorney-General in the ministry of the Victorian Premier (Sir) James McCulloch (see n. 66) – tried in September 1869 to have his cabinet colleague and long-serving Minister for Lands, James Grant, committed to an institution as an alcoholic. Suspected of wanting the portfolio himself, Smith was reviled from all sides of politics. ‘He is “a lone lorn Creetur”’. Everything “goes contrary with him, and he goes “contrary with everybody”’, said the *Argus* (28 September 1869, p. 4), quoting Mrs Gummidge in chapter 3 of Charles Dickens’s *David Copperfield* (1849–50).

⁶⁵ Geological period ‘which precedes the Quaternary and constitutes the earlier principal division of the Cainozoic era’ (*MD*). Akhurst’s geology is not precise for he is punning on those in the third and last stage of life and who are politically ‘extinct’.

⁶⁶ (Sir) James McCulloch (1819–93), liberal Premier of Victoria, whose government fell in September 1869 after miscalculating reaction to the decision to appoint a non-parliamentarian to a cabinet position (see Introduction, pp. 225–7): hence the suggestion of Dodo-like stupidity. Hardly extinct, he formed a new government in April 1870 (*ADB* V. 140–2).



The Dodo, seen in public life no more
 Just for the present – here’s a bit of fun come
 The Moa,⁶⁷ or “Sir Charles Darlingsis bunkum,”
 Thank goodness that’s extinct;⁶⁸ here we have got a
 Megatherium, or monstrous squatter;⁶⁹
 The dinotherium,⁷⁰ or land shark see,
 The extinct digger this of ’53,⁷¹
 The modern species has advanced in wisdom;
 And now I’m in the chalk – cretaceous⁷² – system,
 Footsteps of birds with down, not feathers decked;
 That downy old bird Bindon,⁷³ I suspect;
 Star fishes of the Oolite⁷⁴ formation,
 “Star fishes” that can’t complain of “starvation.”
 Bandmanlius⁷⁵ this one, and this gay feller,

M ONLY

⁶⁷ Large ostrich-like flightless bird of New Zealand, extinct since earlier in the century.

⁶⁸ Sir Charles Henry Darling (1809–70), governor of Victoria 1863–67, openly supported the McCulloch government whose legislation was blocked by the conservative Upper House. As a result he was recalled, causing popular indignation; a crowd of 60,000 farewelled him. Later attempts by the Lower House to recompense him for his efforts were also blocked, prolonging the controversy into 1868 (*ADB* IV. 19–21).

⁶⁹ Extinct, large sloth-like animals: the reference to squatters is one of Akhurst’s more subtle jokes though the painted caricature to which Jack refers probably made the satire clear.

⁷⁰ Large elephant-like mammal with downward-curving tusks; presumably the caricature emphasised the aggressive and bloated nature of those who had profited by land speculation.

⁷¹ The Victorian gold rushes began in 1851; Akhurst’s later date is required for the rhyme. The digger is extinct because by 1860 goldfields were controlled by large companies and ore was now dug out by capital-intensive machinery.

⁷² Containing chalk, ‘the third and last of the [geological] periods included in the Mesozoic era’ (*MD*).

⁷³ Samuel Henry Bindon (1812–79), minister of justice in the McCulloch government of 1866–68 (*ADB* III. 163–4) and initiator of the 1866–67 Intercolonial Exhibition (see pp. 193–4).

⁷⁴ Limestone.

⁷⁵ For Bandmann, see p. 243 n. 25: his ‘appearance on the Melbourne stage is exciting a great deal of public interest and favor’ (*Illustrated Australian News*, 1 November 1869, p. 211). This sequence is advertising: Bandmann and most of the other performers listed were promoted by the Theatre Royal management.



Waltermontgomerius,⁷⁶ this Robert Hellar;⁷⁷
 This star-fish, which at sixes and at sevens,
 Sets youthful malish hearts, is called Rose Evans.⁷⁸
 What awful form is this? The pterodactyle,⁷⁹
 Remarkably like Bindon of the cracked tile,⁸⁰
 Half bird, half saurian,⁸¹ it is quite unique,
 It soared and soared, till it got “made a beak.”⁸²
 The coal formation, lower still, and lower,
 Until we come to the silurian⁸³ floor.
 Smaller, and smaller, now the fossils grow,
 The Land Bill⁸⁴ shows I’ve got down very low;
 A joke by Burttt,⁸⁵ what! gone so low as that?
 I’ve reached the lowest now, here’s Bindon’s hat!

M ONLY

Music.

⁷⁶ Walter Montgomery (1827–71), brilliant but eccentric British actor (*ADB* v. 272–3) who toured Australia 1867–69; see further, p. 260 n. 106; p. 266 n. 127; p. 267 n. 131.

⁷⁷ Robert Hellar (1830–78), world-famous magician and musician, then appearing in Melbourne to crowded houses (*Argus*, 28 December 1869, p. 6; *Leader*, 24 December 1869, p. 18). For his life and career, see Charles Waller, *Magical Nights at the Theatre* (Melbourne: Gerald Taylor, 1980), pp. 44–6.

⁷⁸ Young English actor appearing in Melbourne. ‘Never in the history of our stage’, enthused the *Illustrated Australian News* on 29 November 1869, ‘has a lady so soon become a universal favourite.’ She had recently played at the Theatre Royal opposite Daniel Bandmann (see p. 243 n. 25, p. 255 n. 75).

⁷⁹ Extinct flying reptile.

⁸⁰ Variant of ‘a tile loose’, slightly crazy. A tile also referred to a tall top hat; Jack Melbourne finds Bindon’s at the end of his speech.

⁸¹ Group of animals including lizards and dinosaurs.

⁸² Magistrate: the independent-minded Samuel Bindon (see p. 255 n. 73) was omitted from the 1868 McCulloch ministry but in May 1869 was made a County Court Judge. ⁸³ Pertaining to the early Palaeozoic geological period.

⁸⁴ See Introduction, pp. 225–7. The pro-squatter *Argus* called the Lands Bill ‘one of the least creditable that has ever been passed by a British legislative body’ when it left the Legislative Assembly (24 August 1869, p. 4). The Upper House extensively amended it, causing outrage to the pro-selector faction.

⁸⁵ John Goulson Burttt (1809–1901), member for North Melbourne in the Victorian Legislative Assembly and of the Loyal Liberal Association (*Argus*, 24 September 1869, p. 4). He was government whip, responsible for arranging pairs during voting. Defending his actions during the crucial vote that brought down the McCulloch government (see further p. 254 n. 66), Burttt stated in a speech



And here with countenance by no means sinister
 The Megatherium or Great Prime Minister;⁸⁶
 A good deal of him is exposed to view,
 (*To audience*) We think a good deal of him,
 don't we too?
 Here's a chameleon, species Robertsonian,
 A full grown sample, and a somewhat bony-un;
 For changing colours he is quite renowned,
 And yet he takes his chief tint from the ground.
 By which I mean (*excuse the jeu d' esprit*)
 The LAND ACT made him famous don't you see?⁸⁷
 What's this! an Eel! Carolus unctuus is it?
 What! Slippery Charlie on a flying visit,
 He makes a feature in this curious pageant,
 Although *at Home* he's but Colonial Agent.⁸⁸
 Scruttonius longus⁸⁹ next is brought to light,
 A local Chang, that is, as far as height;⁹⁰
 He ought to ^athrive, if rightly people speak,

S ONLY

^athrive *Ed.*] thrive *S*

to parliament that he “trusted that after this his character would not be improperly handled.” (A laugh.) (*Argus*, 22 September 1869, p. 6).

⁸⁶ William Ewart Gladstone (1809–98), then in his first term (1868–74) as liberal Prime Minister of Great Britain. His support for Irish home rule and removing discriminatory practices against Roman Catholics made him popular in the colonies.

⁸⁷ Sir John Robertson's Crown Lands Alienation Act and Crown Lands Occupation Act of 1861 made him ‘the great apostle of social equilibrium through land justice’ in NSW (*ADB* vi. 42). However Robertson (1816–91) astonished his liberal supporters in December 1870 by accepting the position of Colonial Secretary in Sir James Martin's ineffective and short-lived conservative ministry. It lost power soon after the pantomime's Sydney season.

⁸⁸ Sir Charles Cowper (1807–75); his resignation as Premier of NSW in December 1870 and appointment as Agent-General in London (*ADB* iii. 475–9) led to the Martin–Robertson alliance (see preceding note) that the Sydney libretto satirises at length.

⁸⁹ Unidentified.

⁹⁰ Chang Woo Goo (or Gow), ‘the Chinese giant’, travelled the world as a public exhibit. He appeared at the Sydney School of Arts in April 1871. Various estimated to be between 7 feet 10 inches and 8 feet 6 inches (2.4–2.59 m) (*SMH*, 29 April, p. 7; *Town and Country Journal*, 6 May, p. 575) but also noted for his





For he has lots of *neck* – if not of *cheek*.
 What have we here – a *parrot* by the pow'rs,
Farnellius borus, chatters for eight hours.⁹¹
 And here's a frog, a critter fond of water;
 Can this be Wilson, dropped into this quarter.⁹²
^a*Leones literati*,⁹³ here I view
 Trollope and Dalley,⁹⁴ th'old world and the new;
 To both of these I gladly doff my hat –
 Your health my pippins (*to audience*), please
 to echo that.
 Now this a faithful watch-dog seems to be –
 What's this upon his collar? let me see –
 Honest Bob Campbell,⁹⁵ that's a hearty name,
 And one that gained its owner lasting fame.
 See now a thoroughbred, Deas Thomson hight,⁹⁶
 And close to him a staunch horse meets the light;

S ONLY

^a*Leones Ed.*] *Leanes S*'savoir faire of the polished man of the world', he was able to converse fluently in French, German and English (*ibid.*, 13 May, p. 585).⁹¹ James Farnell (1825–88), member for Parramatta in the NSW Legislative Assembly (*ADB* iv. 154–5), noted for his long speeches: 'Mr Farnell addressed the House at considerable length' (*SMH*, 22 December 1871, p. 4).⁹² John Bowie Wilson (1820–83), radical politician, temperance advocate and agitator against dancing and music in hotels; he did not approve of or attend theatres (*ADB* vi. 416–17).⁹³ Literary lions (Latin).⁹⁴ English novelist Anthony Trollope (1815–82), in Sydney late in 1871 and honored at social occasions (*CAL* 758). William Bede Dalley (1831–88), Sydney-born son of convicts, who rose to great prominence as barrister, politician, after-dinner speaker, bon-vivant, satirist and literary critic (*ADB* iv. 6–9). Dalley spent some time with Trollope and in 1873 favourably reviewed his *Australia and New Zealand* (*ADB* vi. 304).⁹⁵ Robert Campbell (1769–1846), in his later life Sydney's leading merchant, co-founded the Bank of NSW and was the first member of the NSW Chamber of Commerce. He also owned extensive sheep properties covering the site of present-day Canberra: his homestead, Duntroon, is part of the Royal Military College. His achievements were blurred in popular memory with those of his son Robert (1804–59), a leading anti-transportation campaigner, and his nephew Robert (1789–1851), one of the founders of horse-racing in NSW. Both were partners in the firm Campbell & Co. which the eldest Robert founded. See *ADB* i. 202–6.⁹⁶ Sir Edward Deas Thomson (1800–79), long-serving NSW colonial secretary (*ADB* ii. 523–7). See further pp. 41–2, 46, 57, 96, 110; 'hight': named (archaic).



The latter is the best our eyes could greet
 He'd draw two tons with ease up Druitt-street:
 His name is "T.S. Mort" – his pedigree
 Is "Patriot's Blood"⁹⁷ – there can no better be.
 Hallo! a donkey, what a pair of ears,
 Can this be Byrnes?⁹⁸ away my foolish fears!
 And here's a mastiff with a quaint *physog*,
 Is it Joe Raphael?⁹⁹ or – ye pow'rs – his dog?
 Great Gracious Goodness, here's a funny dish,
 The head of Lucas on a big Sun-fish.¹⁰⁰
 What strange resemblances on small things hang
 This ancient Cockatoo's like Dr. Lang.¹⁰¹
 While this uncouth, huge, shaggy, fierce gorilla
 Is Dave Buchanan, I'll bet any siller,
 Eager to deal his random, savage blows,
 And just as prone to fight with friends as foes.¹⁰²
 Now this must be, or I've a very queer eye,

S ONLY

⁹⁷ Thomas Sutcliffe Mort (1816–78), one of Sydney's wealthiest businessmen and most admired citizens, known for his public spiritedness, generosity and concern for his workers' welfare; a statue of him stands in Macquarie Place. 'T. S. Mort & Co.' was his wool-broking firm; he was also involved in sugar-growing, mining, engineering and dairying; his family farm Bodalla is still a brand name for cheese (*ADB* v. 299–301). 'Patriot's Blood': from Thomas Jefferson: 'The tree of liberty must be refreshed from time to time with the blood of patriots' (*ODQ* 364). An anonymous eulogy 'In Memoriam' written at the time of Mort's death claimed: 'No patriot loved his country more/ He laboured for the public good/ A lover of the brotherhood/ The generous friend of art and lore': qtd James Jervis, 'Thomas Sutcliffe Mort: A National Benefactor', *Royal Australian Historical Society Journal and Proceedings*, 24 (1938), 325–95 (p. 395).

⁹⁸ James Byrnes (1806–86), NSW Secretary for Public Works. His 'intolerant and irascible nature' (*ADB* III. 322) made enemies and he was about to lose his seat in parliament. He was uneducated: hence 'donkey' (see also 278:8 and note).

⁹⁹ Joseph George Raphael (1818–79), eccentric businessman, Sydney city councillor and philanthropist (*ADB* VI. 8) – not the ex-convict Joe Raphael (p. 81 n. 63).

¹⁰⁰ John Lucas (1818–1902), member for Canterbury in the NSW Legislative Assembly.

¹⁰¹ John Dunmore Lang (1799–1878), Presbyterian clergyman, Australian republican, and bitter opponent of Roman Catholic immigration (*ADB* II. 76–83). See further, p. 263 n. 117.

¹⁰² See 241:14 and note.



The “Ceratodus”¹⁰³ called Fosteri;
 He can bite sharply, and the wound will rankle,
 I shouldn’t like to have *him* at my ancle.¹⁰⁴
 And now we come, below these various strata,
 To what’s of value, purer far and greater.
 See G. V. Brooke, the Drama’s diamond bright,¹⁰⁵
 And poor Montgomery,¹⁰⁶ scarce of lesser light.
 Charles Mathews¹⁰⁷ too, true humour’s well-set gem,
 And Jefferson,¹⁰⁸ crowned with Comedy’s diadem.
 While last and *best* in all this motley scene
 Behold our well-beloved, Gracious Queen!

S
O
N
L
Y

BAND – “*National Anthem.*”

Horifferus-quartzton! after all the hubbub
 I’ve lately gone through; the *quiet* of this *suburb*
 Really is “quite superb” in every sense,
 This a great country, I should say immense,
 But as it might be peopled by my foes,
 “I^a reckon I oughter” “reconnoitre.” – Here goes!

^areckon *M]* ~, *S*

¹⁰³ Extinct genus of lungfish. The metaphor implies long-windedness which the visual image presumably made clear.

¹⁰⁴ Probably the long-serving NSW independent politician, squatter and man of letters William Forster (1818–82), enemy of Henry Parkes, notoriously quarrelsome and ‘waspish’ (*ADB* IV. 201). But there was also a William Foster, barrister and crown prosecutor, in Sydney at this time (*ADB* IV. 206–7).

¹⁰⁵ Gustavus Vaughan Brooke (1818–66), major star in the English provinces. His flamboyant acting style was becoming unfashionable when he arrived in Australia in 1855 for what became a six-year stay. No mid-century star received more acclaim in the colonies, and his gallant death in a shipwreck in 1866 while en route to Australia for another tour lifted him into legend (*CTA* 106).

¹⁰⁶ See p. 256 n. 76 and p. 266 n. 127: Montgomery committed suicide in London three months before the Sydney season opened (*ADB* V. 272–3).

¹⁰⁷ The most famous of the English gentleman-comedians of his day, Mathews (1803–78) had recently completed a successful Australian tour (*CTA* 346).

¹⁰⁸ Joseph Jefferson (1829–1905), major American actor in Australia 1861–65; his greatest role was Rip Van Winkle. The comedy and pathos he extracted on waking after his twenty-year sleep to find ‘his world changed and his wife and children dead’ were acclaimed in Australia and later in London (*CTA* 306).

TOPICAL SONG¹⁰⁹*“The Style in which its done.”*

JACK Jim Martin and Jack Robertson¹¹⁰ are clever
men, no doubt,
They fancy that they *rather* know what 'tis that
they're about,
And so for many a month gone by, those twain
have been as one,
For they said we are the boys who'll shew the
style in which its done.

At last they've had to meet once more their former
host of foes
And then you know as well as I the shindy that
arose,
First Farnell came, bent on revenge, then Lloyd
began to run,¹¹¹
They said that they were shocked to see the style
in which its done.

And Parkes he wrote a letter too upon the
Conference¹¹²
And vowed the present ministry had not a grain
of sense,

S ONLY

¹⁰⁹ Almost certainly based on the music-hall 'swell' song, 'So Much Depends on the Style in which Its Done', popularised in London in 1868 by Charles Norman: Peter Bailey, *Popular Culture and Performance in the Victorian City* (Cambridge: Cambridge University Press, 1998), p. 114. The music has not been located. *M* does not print the words of the song used in its production, which concerned 'All the Swindles of the Day' and was encored (*Daily Telegraph*, 28 December 1869, p. 5).

¹¹⁰ Sir James Martin (1820–86) and Sir John Robertson: see p. 257 nn. 87–8 and Introduction, pp. 219, 227–8.

¹¹¹ James Farnell (see p. 258 n. 91) and George Lloyd (1815–97), supporters of Henry Parkes and opponents of the Martin ministry; Farnell in particular 'bitterly criticised' Martin for 'betraying' his former supporters (*ADB* IV. 154; v. 95–6).

¹¹² Parkes (see p. 242 n. 19) had ambitions to be Premier which he achieved a few months later. On 16 November 1871 he published in the *SMH* a letter in which he attacked the current Premier James Martin for selling out NSW's



Said he its time as Premier I should have some
little fun,
For you can bet, that I know well, the style in which
its done.

S ONLY

But Martin and Jack ^aRobertson they merely smiled
and said –
You're only Parkes's Ghost¹¹³ my boy, of you we're
not in dread;
You're ^bquite eclipsed old fellow! yes! and we've the
people won
For ^cwe've always shown them pretty well the style
in which its done.

The Land Bill¹¹⁴ we intend to pass, with that we'll
do the trick,
And gain the public to our side in manner you'll call
slick;
Our postal measures may be squashed,¹¹⁵ we only
call it fun,

^aRobertson *Ed.*] Robinson *S* ^bquite *Ed.*] quite *S* ^cwe've *Ed.*] we're *S*

interests at the 1871 Intercolonial Conference (p. 3): see further, n. 115 below.

¹¹³ Reference to the 'Kiama ghost'. On 12 March 1868 a paranoid and alcoholic Irish immigrant, Henry O'Farrell, attempted to assassinate the visiting Duke of Edinburgh, claiming to be part of a Fenian conspiracy. Henry Parkes was then NSW Colonial Secretary and an enthusiastic supporter of the hastily drafted and draconian Treason Felony Act which inflamed anti-Catholic sentiment. O'Farrell retracted his claim of a Fenian plot before being hung for attempted murder on 21 April. Four months later, speaking in his electorate at Kiama, Parkes raised again the Fenian 'spectre', alleging he had evidence of a wider conspiracy. A subsequent inquiry found no proof of this, and the 'Kiama ghost' was used by Parkes's political opponents for many years (*ADB* v. 401).

¹¹⁴ The Martin–Robertson alliance hoped to capitalise on Robertson's former popularity as the architect of the 1861 Land Act (see p. 257 n. 87), by passing a new Act to amend its flaws: 'The new Land Bill is the common topic of conversation, and . . . by far the most important measure before the country at the present time' (*SMH*, 25 December 1871, p. 5).

¹¹⁵ The controversial agreement of the 1871 Intercolonial Conference, to regulate the mail services to and from England and the USA, was rejected by the NSW





SC. 2]

THE HOUSE THAT JACK BUILT

263

But with the Land Bill we will shew the style in which
its done.

There's Bishop Bailey gone to gaol,¹¹⁶ he's got it
rather hot,
The diggings is the place where he should first have
fixed his lot;
There's *miners* in galore up there (I do not mean a
pun) –
The Bishop could have shewn them all the style in
which its done.

There's Doctor Lang, the lucky dog, he's got another
tip
Because he helped our Melbourne friends our
apron-strings to slip,¹¹⁷
The *bawbees* suit him *verra weel*, he likes the *siller
mun*,
And chuckles as he thinks upon the style in which
its done.

Encore Verses.

What! do you mean it! really now, I'm flattered, I
declare,
But I must cut it rather short, for I've no time to
spare,

S ONLY

parliament because Brisbane rather than Sydney was to be the first and last port of call for the San Francisco steamship service (*SMH*, 17 November 1871, p. 4).

¹¹⁶ The Rev. William Francis Xavier Bailey, minister of the free Church of England, was convicted in Sydney on 13 November 1871 of having performed a marriage ceremony while knowing the husband to be under-age. Bailey had earlier been prosecuted unsuccessfully on a similar charge. The judge commented that Bailey ran a marriage 'shop' and 'had married 400 people in a year': Bailey was fined and gaoled (*SMH*, 14 November, pp. 5–6; 17 November, p. 4).

¹¹⁷ Lang (see p. 259 n. 101) was widely seen as the initiator (from 1844) and prime force behind the separation of Victoria from NSW (achieved in 1850); and similarly of Queensland during 1852–59. In return, Lang sought grants from the governments of these colonies; Victoria awarded him £1,000 in 1872.



Earl Belmore's¹¹⁸ asked me out to sup, I must be
there by one,
To show the tip-top Sydney swells the style in which
its done.

I hope you'll like our Pantomime, we all will do our
best
To make the time pass merrily, with jovial song and
jest,
So give the "House that Jack built" please, a long
and prosp'rous run¹¹⁹
And tell your friends to come and see the style in
which its done.

S
O
N
L
Y

¹¹⁸ Earl Belmore (1835–1913), Governor of NSW 1868–72 (*ADB* III. 135–8).

¹¹⁹ The theatre burnt down after only twelve performances (see Introduction, p. 230).



SCENE III.

Palatial Caverns of Orognome, the Gold Fiend.

*A series of tunnels of Gold in imitation of the Underground Railway Scene in "After Dark,"*¹²⁰ *Vampire Flat*¹²¹ *in pillar of the Arch R. MACWOE, COINCUSS, ROUTE OFEVILLE and other Gold Gnomes discovered at work, some quarrying, some loading trucks, and others variously engaged in gold mining operations.*

CHORUS – AIR, "Rollicking Rams."¹²²

GNOME[S] Though we seem ferociously to bang and roke¹²³
 The fact is we're indulging in the Government
 stroke,¹²⁴
 Lots of show – but real work – no,
 We can't think of that 'affordin'.
 Come and do a little of the Government stroke,
 Come and do a little of the Government stroke,
 Quite as gay as actual play,
 And first-rate pay 'accordin'.

*Gong – Music. – Introduction to Adamastor Song.*¹²⁵ – Enter
 through Vampire R. OROGNOME.

'affordin' M] affording S 'accordin' M] according S

¹²⁰ Dion Boucicault's melodrama (1868 London, 1869 Australia) used the sensational sequence where a man is tied up, left on a railway line to be run over by an approaching train and rescued at the last second: see Introduction, p. 221.

¹²¹ Trapdoor, here called a flat because built into a vertical pillar rather than the stage floor. A vampire trap had two doors with strong springs which snapped shut after an actor passed through, allowing 'a supernatural figure to [appear or] disappear more rapidly than the older traps' (Nicoll iv. 37. n. 3). As the stage direction for Orognome's first entrance indicates, a loud musical chord or cymbal clash covered the sound of the doors slamming shut.

¹²² Comic drinking song by Charles J. Miers: see Appendix, p. 68o.

¹²³ Produce smoke or steam.

¹²⁴ Term of derision for the lazy work-habits of men employed on public works, first recorded by *AND* as 1842. A 'slow-going, anti-sweating kind of motion' (Morris 166). See further, p. 463.

¹²⁵ Music and song for the African slave Nelusko in Giacomo Meyerbeer's *L'Africaine* (1865), 'a savage invocation of sea and storm': *Kobbé's Complete Opera Book*, (London: Putnam, 1954), p. 713. Staged in Australia in 1866, it was one



^MSONG – AIR, “*Chickaleary Bloke*.”^{M126}

OROGNOME I’ve matriculated in a school you see
 Which has now gone entirely out of fashion,
 In short I am a pal of the Tra-di-tion-al,
 Which Jaques lashes in the Austra-lasian.¹²⁷
 At the Scandinavian Hall,¹²⁸ I at one time used
 to bawl,
 Till the manager discharged me in a passion.
 So as they won’t engage me for the mortal stage,
 And criticising fellows won’t butter,
 The theatre I’ve cut, and now I rant and strut
 Congenially down upon the gutter.

M ONLY
 S ONLY
 M ONLY

CHORUS OROGNOME I’m a chick, &c.

M ONLY

GNOMES He’s a chick. *Dance* &c.

OROGNOME I’m a cheeky leary¹²⁹ fiend; when I’m on the
 spree

Villany’s the amusement I delight in;
 Decapitating flies, vivisectioning mice,
 And setting all the dogs and cats a fightin’.

M ONLY

of the most popular operas in the repertoire: Harold Love, ‘W. S. Lyster’s 1861–68 Opera Company’, *Australasian Drama Studies*, 2.1 (1983), 112–24 (pp. 119, 123). For the opening chords, see Appendix, p. 681.

¹²⁶ Popular music-hall song of the mid-1860s written and sung by ‘The Great Vance’ (Alfred Peck Stevens: see Bailey, *Popular Culture*, p. 105). It begins ‘I’m a Chickaleary bloke with my one, two, three’: John Farmer, *Musa Pedestris* (1896), p. 242; see Appendix, p. 682.

¹²⁷ Jaques: pen-name of James Neild, critic for the *Argus* and *Australasian*, who in 1867 sparked debate by preferring the introspective, romantic Hamlet of Walter Montgomery (see p. 256 n. 76 and p. 260 n. 106) to the flamboyant ‘traditional’ interpretation of James Anderson, praised by fellow *Argus* contributor James Smith. This led to letters to the press and a book *The Hamlet Controversy: Was Hamlet Mad?* (Love, *James Edward Neild*, pp. 210–22).

¹²⁸ Sydney’s most (in)famous music hall, noted for free admission, lower-class clientele and the opportunity to eat and drink during the show. The stage acts were often vulgar, scurrilous or risqué; the cancan allegedly was first danced in Australia there; later, the Sydney Tivoli was built on the site (*CTA* 381, 605).

¹²⁹ Vulgar and knowing, leering.



SC. 3]

THE HOUSE THAT JACK BUILT

267

I'm about as fierce a fellow, as poor Brooke in
 Othello,¹³⁰
 And Montgomery could'nt beat this child at fighting.
*(makes a pass.)*¹³¹

S ONLY

The girls I punch and thump,
 And on the babies jump,
 And thoroughly relish the sensation;
 When I've achieved a pun,
 Everything I shall have done
 When in Macquarie-street
 I by Driver take a seat,¹³²

M ONLY
S ONLY

^MTo reach^{M/S}I shall reach^S the lowest depth of
 degradation.

^MCHORUS *and dance as before.*^M

OROGNOME Ha! ha! man's ^awoes I revel in – they're funny,
 And all connected, more or less, with money;
 I like to see poor mortals go to smash
 And cut up King-street¹³³ when they've cut a dash,
 Where Mr. Deffell¹³⁴ steps upon the stage
 And plays the very *Deffell* with them I'll engage.
 Pile up the gold then, 'twill buy lots of crime.
 Work away gnomes.

S ONLY

MACWOE I speer it's dinner time.

COINCUSS The bell's not rung.

MACWOE (*sniffing*) I scent brose and hotch potch¹³⁵ mon.

^awoes *M*] woe's *S*

¹³⁰ For Brooke and his gallant death, see p. 260 n. 105; Othello was his most famous role (*CTA* 106).

¹³¹ Montgomery's Hamlet, here in his duel with Laertes in the last scene of *Hamlet* (see p. 256 n. 76, p. 260 n. 106 and p. 266 n. 127).

¹³² Cab driver's assistant; there were horse-drawn cab ranks in Macquarie St.

¹³³ Site of the old Sydney Supreme Court where bankruptcy cases were heard (see next note).

¹³⁴ George Hibbert Deffell (1819–95), chief commissioner of insolvent estates, who reformed the bankruptcy laws in NSW and became the first judge in that jurisdiction (*ADB* IV. 39).

¹³⁵ Oatmeal porridge, and mutton and vegetable stew (Scottish).



OROGNOME (*to* MACWOE) Hie to the belfry then; ring the bell
Scotchman.

MACWOE *goes off to ring bell and returns*

SONG – AIR, “*Ring the Bell Watchman.*”¹³⁶

OROGNOME Hie to the belfry old sixteen stone, and
Grasp tight the rope, and you’ll then understand,
What p’rhaps it aint necessary to tell,
If you pull it hard enough you’ll ring, ring, the bell.
Ring the bell, Scotchman, ring, ring, ring;
Like a wild maniac pull at the string.
’Tis aggravating these odours to smell;
Hesitate no longer Scotchman, ring, ring the bell.

CHORUS Ring the Bell Scotchman, &c.

ROUTE OFEVILLE *makes a low obeisance to* OROGNOME, *and presents him a card, inscribed “Bill of Fare.”* *The GNOMES salaam, march round and Exeunt.*

OROGNOME As I’m no hermit and no Rechabite,¹³⁷

^SNo Jimmy Wilson¹³⁸ who will ne’er get tight,^S

I think I’ll take a drink and take a bite;

Ah, here’s a Bill of Fare, how’s this, “no soup?”

At such a cuisine, bah! I turn my “nose-up”

(*reads*) “Gold fish with gold dust sauce,” that’s not
unpleasant!

Ah! “golden plover,” humph, and “golden pheasant.”

“Gold ingots fried,” and “smelted” nugget hot,

The last was high, I “smelt it” in the pot.

“Gold filagree, well hunted, baked in paste.”

“Well hunted,” I conclude must mean “well chased.”

¹³⁶ Song by Henry Clay Work, published 1868: *CPM* H.1783.w.(31); see Appendix, p. 683. Its use here helped popularise it in Australia; the tune later was employed for ‘Click Go the Shears’: *Grandad’s Songs* (Melbourne: Allan’s, n.d.), p. 50.

¹³⁷ Teetotaler. The Independent Order of Rechabites was founded England in 1835; it was more extreme in its opposition to alcohol than the temperance (‘moderation’) movements which appeared in Australia in the same decade (cf. p. 68 n. 24).

¹³⁸ The temperance advocate: see p. 258 n. 92.



SC. 3]

THE HOUSE THAT JACK BUILT

269

^a“Gold leaf consomme,” pish! not worth a button,
Is there no joint? Confound it, yes, “gold mutton;”
Part of a rel’tive of that sheep of Greece,
The Rollicking Ram that wore the golden fleece.

Enter LITTLE ^MVICTORIA.^M/^SAUSTRALIA.^S

^MVICTORIA^M/^SAUSTRALIA^S (*aside*) He seems perplexed,
“confounded.”

OROGNOME Hang the cooks!

^MVICTORIA^M/^SAUSTRALIA^S What a “confounded” scamp the
fellow looks!

OROGNOME Nothing but gold to eat.

^MVICTORIA^M/^SAUSTRALIA^S (*aside*) Indeed! law! really!

OROGNOME That “Midas swell,” one “might as well” be nearly.
Gods what a “mènu!” (*tears up card.*)

^MVICTORIA^M/^SAUSTRALIA^S Law! what “mane you?”

OROGNOME (*throwing the pieces away*) There!

^MVICTORIA^M/^SAUSTRALIA^S (*fending off some of the pieces*)
Don’t mix me up, sir, in a “bill o’ fare.”

| I’m not a waitress at the Continental,¹³⁹
| I’m but a sweet young maid and sentimental.

S ONLY

OROGNOME Well let it pass, to our affairs we’ll turn,
Little ^MVictoria^M/^SAustralia^S now your history learn –
Just eighteen years ago, from home I carried you,
And now I think it’s high time ^Sthat^S I married you.

| I know I’m but a *miner*, you’re the same,
| There’s no *Chief Justice* here to spoil the game.¹⁴⁰

S ONLY

^MVICTORIA^M/^SAUSTRALIA^S Do you mean “wedded?” nonsense,
oh what stuff!

OROGNOME Madam, I think I’ve “wedded” long ^benough.
You’ll marry money – I’m not very old,

^a“Gold *M*] ~ *S* ^benough. *M*] ~, *S*

¹³⁹ The Continental Cafe in Market St. had its own singers and entertainers
(*SMH*, 28 October 1871, p. 9).

¹⁴⁰ Another reference to the Bailey case: see p. 263 n. 116.



But in the “flower” of life

^MVICTORIA^M/^SAUSTRALIA^S (*reflecting*) Ah “mari-gold!”

OROGNOME I’m a good figure –

^MVICTORIA^M/^SAUSTRALIA^S “Figure!” “ate”-ful lout!

OROGNOME And the auriferousest chap that’s out,
For dresses and no end of gloves I’ll pay,
For what are “g-loves” when a “gir-l-oves” you, eh?

Thompson and Giles’s best, Farmer and Co.,
Or Peapes and –

AUSTRALIA Pshaw!¹⁴¹

OROGNOME Exactly so!

^MVICTORIA^M/^SAUSTRALIA^S I really don’t know what love is as yet.

OROGNOME Love is – to kiss, to clasp, to hug, to pet.

To sip fond kisses as a bee sips nectar;
To fondle as Jack does the Free selector.¹⁴²

^MVICTORIA^M/^SAUSTRALIA^S Then I love Joey.

OROGNOME Joey?

Music – Enter JOEY THE WALLABY; he bounds to ^MVICTORIA’s^M/^SAUSTRALIA’s^S side. She fondles him and he strikes OROGNOME violently with his tail.

Oh! the dickens!

^MVICTORIA^M/^SAUSTRALIA^S Joey, my pet!

OROGNOME The thoroughest of lickin’s
Awaits thee vile marsupial.

^MVICTORIA^M/^SAUSTRALIA^S I love “Joey.”

OROGNOME (*aside*) How “joy-ous” she is over her nasty toy.

¹⁴¹ Sydney-based clothing firms who advertised imported fashions during 1871 (*Sydney Mail*, 16 September, p. 928; 23 September, p. 960; *SMH*, 25 October 1871, p. 6). Little Australia’s exclamation may be because Peapes and Shaw’s was a gentlemen’s, not a ladies’ shop.

¹⁴² Another reference to Sir John Robertson’s Lands Acts (see p. 257 n. 87) to assist would-be farmers to ‘select’ small farms from land occupied by squatters. The slippage between ‘Jack’ Robertson and the character Jack Sydney is intentional (see Introduction, p. 219).



SC. 3]

THE HOUSE THAT JACK BUILT

271

(^aaloud, affecting to fondle JOEY, who resents the familiarity with a blow from his tail.)

Poor Joey! *(aside)* Ugh! you playful quadruped.

^MVICTORIA^M/^SAUSTRALIA^S Observe his interesting tail and head.

| Wouldn't he be a fortune with this tail here
| To him who writes about our Marsup'alia.

S ONLY

OROGNOME *(aside)* At present I must bend and cringe and stoop,

(^bThreatning) A day will come when you are gone to soup –
On that day you will be no longer hateful,
For of that “playful” tail I'll get a “plateful.”¹⁴³
(to ^MVICTORIA^M/^SAUSTRALIA^S) Sell him to me, he is so very nice,
I'll stand “a tenner.”

^MVICTORIA^M/^SAUSTRALIA^S Not “a tenner” price.

| Selling is not my style – oh pal of giants¹⁴⁴ –
| I leave that to our members and their clients.¹⁴⁵

S ONLY

OROGNOME *(aside)* Oh! that some cove would at this beast a pup set.

(aloud) Come, name a figure, do.

JOEY *gets between OROGNOME's legs and upsets him.*

^MVICTORIA^M/^SAUSTRALIA^S You have the “upset.”¹⁴⁶

Enter JACK ^dR. ^MVICTORIA^M/^SAUSTRALIA^S runs to OROGNOME, and clings to him.

OROGNOME What are you, what's ^Ma^M /^Syour^S name?

JACK I'm a young man –
(pointing to ^MVICTORIA^M/^SAUSTRALIA^S) Like that chap there.

OROGNOME Like Little ^MVic.^M/^SAus.^S – bad scan!¹⁴⁷

^a*aloud, S] ~ M* ^b*Threatning M] Threatening S* ^c*“a S] ‘~ M* ^d*R. S] ~ M*

¹⁴³ Kangaroo tail soup, considered a delicacy from the 1830s, if not earlier.

¹⁴⁴ Jack the Giant Killer, another popular pantomime subject.

¹⁴⁵ Cf. the political plotting of Buchanan, Martin and Robertson: see p. 241 n. 18 and p. 257 nn. 87–8.

¹⁴⁶ Upset or reserve price, the lowest at which an owner will agree to sell property at auction. ¹⁴⁷ Bad luck (Anglo-Irish).



272 AUSTRALIAN PLAYS FOR THE COLONIAL STAGE [SC. 3

^MVICTORIA^M/^SAUSTRALIA^S A young man! and like me, (*to*
OROGNOME) oh come, I say.

Marry me quick, this instant. (*to* JACK) Get away,
Young men, I have been told, devour us girls.

OROGNOME And so they do, boots, bonnet, chignon,¹⁴⁸ curls.

JACK (*alarmed and moving, as though about to run off*)

A girl! The fairies told, or meant to tell, me
To run away from girls because they'd sell me,
And yet this specimen don't look "so" vicious.

^MVICTORIA^M/^SAUSTRALIA^S He smacks his lips – no, no, I'm not
delicious,

I'm tough and stringy (*to* JACK) though I seem precocious
I'm very old, (*to* OROGNOME) He don't look so ferocious.
P'raps he's not hungry.

JACK (^a*slapping chest*) ^MHollo!^M/^SHallo!^S here's a start.

^MVICTORIA^M/^SAUSTRALIA^S (*slapping hers*) What means this
acrobatic business at my heart.

*Music – Amoroso. – Each advances slowly towards the other as
though magnetised.*

OROGNOME (*to* ^MVICTORIA^M/^SAUSTRALIA^S) Away, avoid him.

^MVICTORIA^M/^SAUSTRALIA^S (*faintly and staggering towards* JACK.)
Ah! I cannot flee.

JACK (*doing the same as* ^MVICTORIA^M/^SAUSTRALIA^S.) Would I could
bolt.

(*passionately*) I love thee

^MVICTORIA^M/^SAUSTRALIA^S I love thee!

They fall into each others arms. Loud smack.

OROGNOME (*furiously to* ^MVICTORIA^M/^SAUSTRALIA^S) Now by!
– that is to say,

^a*slapping M] slap ing S*

¹⁴⁸ Hair plaited or coiled into a bun at the back of the neck, sometimes also with loose coils of (often artificial) hair hanging down, was the most popular hairstyle for women 1860–80: Georgine de Courtais, *Women's Headdress and Hairstyles in England from AD 600* . . . (London: Batsford, 1973), p. 124, fig. 270–2.



SC. 3]

THE HOUSE THAT JACK BUILT

273

^aBy and by there –
 A “bitter oath” my “bet-r-othed,” I swear.¹⁴⁹
 That’s off my mind. (to JACK) ^bYou’re trespassing young
 shaver,¹⁵⁰
 This girl belongs to ‘me —

^MVICTORIA^M/^SAUSTRALIA^S To you “knave” naver!

OROGNOME (to ^MVICTORIA^M/^SAUSTRALIA^S) You’re very short to
 me just now.

JACK That’s true,
 So short, indeed, she can’t “be long” to you.

OROGNOME Begone intruder.

JACK Can’t indeed.

^MVICTORIA^M/^SAUSTRALIA^S Don’t pet.

I love you “awf’lly,” “oh fly” not yet.

OROGNOME (*advances to JACK*) “Hook it.”¹⁵¹

JACK “Oh get” away. (*hits him in the face*)

That for your nose is. (OROGNOME’s *face is much*
*disfigured,*¹⁵² JACK *examines it critically*)

Ah, yes, slight “ecchymosis.”

OROGNOME “Ikey Moses!”¹⁵³

(*rubbing nose*) Thanks for the diagnosis, two such
 knocks

Would make a puzzler e’en for Doctor Cox.¹⁵⁴

S ONLY

^aBy and S] Byand M ^bYou’re S] Your’e M ‘me — Ed.] ~ — M ~ — S

¹⁴⁹ Traditional piece of business for a pantomime villain. After initially suppressing a blasphemous ‘by God’, Orognome silently mouths a word more vulgar than he can say aloud (sometimes with accompaniment from an orchestral instrument) and feels better.

¹⁵⁰ Barely old enough to shave.

¹⁵¹ Leave quickly. ¹⁵² The actor playing Orognome is wearing a large papier-mâché head. *Humbug* noted: ‘one could not hear half he said, because of the . . . pasteboard’ (29 December 1869, p. 6).

¹⁵³ The pun slides from the medical term for bruising to ‘Isaac and Moses’: slang, a Jew or moneylender.

¹⁵⁴ James Charles Cox, MD (1834–1912), one of Sydney’s best-known doctors and honorary physician at the Sydney Hospital (*ADB* III. 482–4).



JACK That is an argument the reverse of mystic.

OROGNOME One I object to, 'cos it is "so-phistic."

(*aside*) I'd best dissemble.

(*aloud*) Shake hands old fel' come.

We'll have a drink, you know you're always welcome.

I've got some best Bukkulla made by Wyndham;¹⁵⁵

I take it after Tooth and Cran's fine tinned ham,¹⁵⁶

Or Dalwood Red¹⁵⁷ if you prefer I'll order,

Or some of Fallon's, grown upon the border.¹⁵⁸

Ho! liquor there.

Enter GNOME with 3goblets. OROGNOME hands one to JACK.

Drink ho!

JACK Wine I'm not used to.

^MVICTORIA^M/^SAUSTRALIA^S (*aside*) Is this a "ruse?"

JACK (*about to drink*) Well here's to you old "rooster." (*The*

WALLABY *knocks the cup out of his hand with* ^Mits^M/^Shis^S tail.)

^MVICTORIA^M/^SAUSTRALIA^S Oh naughty Joey!

Why! one would think that Joe Wearne¹⁵⁹ was your name.

For *Prohibition* seems to be your game.¹⁶⁰

OROGNOME (*offering another*) Come another try.

(*aside*) That "wallaby" I'll "wallop by" and by.

^{3goblets. M}] ~ *S*

¹⁵⁵ The Bukkulla and Dalwood labels of the Australian wine-making company of George Wyndham (1801–70, *ADB* II. 630–1) won prizes at the 1867 Paris Exhibition (*Sands*, Sydney, 1871, advert. section, p. 30).

¹⁵⁶ Another venture of Robert Tooth (see p. 250 n. 46), who in partnership with Robert Cran and others had cattle stations near Maryborough in Queensland and developed techniques for preserving meat for export (*ADB* VI. 285).

¹⁵⁷ See n. 155: Dalwood was the name of Wyndham's Hunter Valley property.

¹⁵⁸ James T. Fallon (1823–86, *ADB* VI. 151), another prominent Australian winemaker; his vineyard was at Albury on the NSW–Victoria border.

¹⁵⁹ Joseph Wearne (1832–84), flour-miller, NSW politician, and member of the Order of the Sons of Temperance. He proposed a bill which required community approval before a hotel could be built in an area (*ADB* VI. 369–70).

¹⁶⁰ Cf. 'Champagne Charlie is my name,/ Champagne drinking is my game': see p. 253 n. 57.



SC. 3]

THE HOUSE THAT JACK BUILT

275

JACK What can it mean? I wish it was loquacious –

OROGNOME It is “so gay,”

JACK And really seems “sagacious.”

Once more here’s luck. (*drinks. JOEY rushes out frantically.*)

What’s this?

OROGNOME At last I’ve done it.

JACK Creation seems all spinning round, who spun it?

My well developed brain is on the twirl.

^MVICTORIA^M/^SAUSTRALIA^S Ah, did you “hocuss” him?

OROGNOME “Ho-cuss” him, girl.

Off to your chamber (*aside*) There she’ll be concealed,

JACK My “high heeled” boots revolve, to fate “I yield.”

Trio – AIR, “*See at your feet.*”¹⁶¹

^MVICTORIA^M/^SAUSTRALIA^S See at your feet a suppliant
kneel,

A la Bohemian Girl¹⁶² –

Don’t be an unforgiving thing,

Though you’re a horrid churl;

But like a brick¹⁶³ nicely behave,

And let us young folks go

¹⁶¹ The next sequence parodies the Irish composer Michael Balfe’s ballad-opera *The Bohemian Girl* (1843), libretto by Alfred Bunn, popular in Australia from 1846. The first work presented in 1861 by W. S. Lyster’s famous Australian-based opera company, it was still amongst the most popular in his repertoire when his group left for San Francisco in 1868 (Love, ‘W. S. Lyster’s 1861–68 Opera Company’, p. 115). Akhurst borrows extensively from Balfe’s opera: see also p. 276 n. 164 (‘Fair Land of Poland’) and n. 166 (‘Through the World’). ‘See at your feet’ is not a trio but a song for the heroine Arline; it precedes the trio ‘Let not the heart for sorrow grieve’. For the music, see Appendix, pp. 684–6, from Michael Balfe, *The Bohemian Girl*, [musical score] (London: Boosey & Co., n.d.), pp. 208–18; for the libretto for Lyster’s Australian production, see Balfe and Bunn, *The Bohemian Girl: The Opera Libretto* (Melbourne: Azzopardi & Mavor, n.d.), pp. 22–3.

¹⁶² See preceding note. The moment parodied here is from Act III, where the Bohemian girl Arline, who has been reunited with her father, falls at his feet to beg for the life of her lover and protector, Thaddeus (Balfe, *Bohemian*, p. 208).

¹⁶³ Decent person.



Off to a place where things are not
So shocking tame and slow.

OROGNOME Delighted! Delighted I'm immensely much,
You thought yourselves so clever,
Now like a rabbit in a hutch
You'll be shut up for ever.
Child, in my house you'll live and die,
And not with that outcast tipsy guy.

Solo – AIR, “*Fair Land of Poland.*”¹⁶⁴

Recitative.

JACK Start not, but listen!

Air.

When the Fair land of Poland was ploughed by the hoof,
'Twould be useless to say, but I might
In passing inform you that I held aloof
From that very remarkable sight.
At that moment of danger when Freedom invoked
All the fetterless sons, why, you see,
My Ma wasn't born, so whether they croaked
Or conquered was nothing to me.
My birth's ignoble, and stained's my crest
As is thine own. (*Producing paper inscribed “Neglected
Child. Industrial School.”*¹⁶⁵)
Let this attest!

M ONLY

TRIO – AIR, “*Through the ^aWorld.*”¹⁶⁶

^MVICTORIA^M/^SAUSTRALIA^S To the world, oh then fly love
To the world with me,

^a*World S*] *Wood M*

¹⁶⁴ In *M* only. In Balfe's *Bohemian Girl* (see nn. 161, 162), this 'Grand Martial Air' follows 'See at Your Feet': Thaddeus reveals his noble birth and produces a written commission proving his role in resisting the Austrian invasion of 1733 (pp. 212–16). For the music, see Appendix, pp. 687–9.

¹⁶⁵ State-run orphanage; in Melbourne at Prince's Bridge (*Argus* Supplement, 11 September 1869, p. 1; *Illustrated Australian News*, 27 December 1869, p. 2).

¹⁶⁶ Sung in both *M* and *S*. From Act II of Balfe, *Bohemian*, pp. 181–6; for the music, see Appendix, pp. 690–1.



SC. 3]

THE HOUSE THAT JACK BUILT

277

And this scamp defy love,
 Let's hook it instantlee.
 JACK To the world I will fly love,
 To the world with thee,
 But first with this pile of
 Gold let us make free.

OROGNOME (*ironically*) Cut away, cut ^aaway, &c.

TRIO.

Cut away, cut away, cut, cut, cut away.

JACK and ^MVICTORIA^M/^SAUSTRALIA^S To the world let us
 fly love,
 You and likewise me,
 And this scamp defy love,
 Yes, hook it instant-lee.

OROGNOME To the world, off goes my love
 To the world goes she,
 But my charming sly love,
 You only goes with me.

JACK falls senseless up stage. ^MVICTORIA^M/^SAUSTRALIA^S implores OROGNOME to allow her to remain. He repulses her, and pushes her off R., then exults, and Exit R. Music changes to the music in the Underground Railway Scene in "After Dark."¹⁶⁷ JOEY ^Mputs^M/^Sthrusts^S his head through a portion of the cave. He is pulled back, and ^MVICTORIA^M/^SAUSTRALIA^S's face appears at the opening. A profile¹⁶⁸ train of gold trucks passes over the stage at back. After an apparent struggle, in the course of which ^MVICTORIA^M/^SAUSTRALIA^S and JOEY's heads appear at different times, ^MVICTORIA^M/^SAUSTRALIA^S succeeds in obtaining possession of the place contested.

^aaway, M] ~. S ^bVICTORIA Ed.] ic. M

¹⁶⁷ Original music not located, but see Dorothy Mackin, *Melodrama Classics: Six Plays and How to Stage Them* (New York: Sterling, 1982), pp. 216, 377. For the story parodied here, see Introduction, p. 221.

¹⁶⁸ Theatrical term: a two-dimensional silhouette was cut in wood, then padded and painted to give the illusion of a third dimension.



^MVICTORIA^M/^SAUSTRALIA^S The trucks! the trucks! they're coming fast – oh, dear!
 That “truc”-u-lent old ^avillain's sent 'em here;
 What's to be done? My flesh begins to creep – ah!
 They'll make ^ba “tramway” over that poor “sleeper.”
 The ruthless cads, they're *wuss* than heathen Turks,
 Hi! help! go fetch the Minister of Works;
 Here Byrnes, you're wanted, send a DONKEY *engine*¹⁶⁹
 Or, come YOURSELF! us 'gainst these naughty men jine.
 I say have done. (*struggle with JOEY renewed.*)
 Oh, spare him, for I can't;
The noise of the trucks approaching is heard: it gradually increases.
 Help! he'll be over run with mining plant.

S ONLY

JOEY pulls ^MVICTORIA^M/^SAUSTRALIA^S back, scratches down part of the cavern, leaps through and rolls JACK out of the way, just as a long train of gold trucks rushes across the stage. ^MVICTORIA^M/^SAUSTRALIA^S appears at the opening and comes up stage. Enter R. OROGNOME and GNOMES. JACK revives and rises.

OROGNOME Bind him and bury him beneath the rock,¹⁷⁰
 And her also.

^MVICTORIA^M/^SAUSTRALIA^S (*kneeling to OROGNOME*) Please let me change my frock.

OROGNOME Take yonder quadruped, and do not fail
 Within an hour to serve me up his tail,
 Converted into soup, with herbs and spice.

JACK “Superb” idea.

^avillain's *S*] villain's *M* ^ba “tramway” *M*] a “a tramway” *S*

¹⁶⁹ Small steam engine; another attack on the politician James Byrnes (see p. 259 n. 98). Byrnes pioneered the use of steam power for ships and factories in NSW (*ADB* III. 322–3).

¹⁷⁰ Threat borrowed from the punishment Creon inflicts on Antigone in Sophocles' classical tragedy, also known from 1845 through William Bartholomew's opera with music by Mendelssohn, and E. L. Blanchard's subsequent burlesque version. In 1871 Verdi's librettist Ghislanzoni would use an imagined Egyptian equivalent for the last scene of *Aida*.



SC. 3]

THE HOUSE THAT JACK BUILT

279

*Enter DIAMANTINA and FAIRIES.*¹⁷¹

DIAMANTINA Now, this is really nice,
So snug, and so suggestive too of ease,
It “really is” – “re-le-ase” them if you please.

OROGNOME I’ll see you —

DIAMANTINA That will do – oblige me, won’t you?
You know you can’t resist me.

OROGNOME Can’t I?

DIAMANTINA Don’t you.

OROGNOME He trespassed here, made love to my ^afiancée,
And finally got tight.

DIAMANTINA Did you?

JACK I can’t say.

DIAMANTINA You are a victim of a fraud you gaby.¹⁷²

JACK A “fraud!” indeed “for-aud” I know I may be.

OROGNOME He left your “gems,” and through my
“strata” sported,
I in return to “strata-gems” resorted,
I got some acetate of morphia,¹⁷³ let it
Into his glass and –

JACK I like an “ass ate” it.

DIAMANTINA The fraud you practised saves the loving pair.

OROGNOME But I’ve a right to terms.

DIAMANTINA That’s only ^bfair. (*Music.*)

OROGNOME Well listen, while I state my terms in rhyme,
In an incredibly short space of time,

^afiancée, *M*] fiancéé *S* ^bfair. *S*] ~ *M*

¹⁷¹ This bland stage direction hides a major *coup de théâtre*, a dramatic entrance by the fairies to rescue Jack, Victoria/Australia and Joey, probably followed by a struggle and music to suggest the mock-seriousness of their plight.

¹⁷² Simpleton.

¹⁷³ The sleep-inducing drug morphine is alkaline, not acidic. Akhurst may be confusing it with chloroform (made from sulphuric acid) or simply be setting up the extended punning.

(I like to dabble in a little mystery)
 He shall erect a house, and make a history,
 Both so complete, that noodles and that sages,
 Own them the wonder of all times and ages:
 If unfulfilled these terms – the pair are mine.

DIAMANTINA But if fulfilled –

OROGNOME My rights I will resign.

DIAMANTINA Agreed, the contract I accept, but stop,
 What's on the surface?

OROGNOME ^MMelbourne^M/^SSydney^S lies at top,
 North ^MMelbourne^M/^SSydney^S, I should say.

JACK I dread more treason,
 Let's get up there at once.

DIAMANTINA All in good season.

JACK All in good "season?" Ah! the points! I spot 'em.
^MIf we "spring" "summer" here "we enter" "Hotham."^{M 174}/
^SOf Dawes' and Miller's Points¹⁷⁵ we're at the bottom.^S

AIR – "Meet me in the ^aLane."¹⁷⁶

^MVICTORIA^M/^SAUSTRALIA^S How jolly 'tis to visit the earth again,

OROGNOME I'll take good care you don't there long remain.

JACK Where do we meet? in ^MNew York, in Sandridge,^M/
^SFiji, Parramatta,^{S 177} France, or Spain?

^aLane." *M*] ~. *S*

¹⁷⁴ 'Points' are significant moments in a play's action or language. Jack pretends to be searching for the pun, which he explains as the four seasons, ending with autumn/Hotham, then an area of North Melbourne.

¹⁷⁵ The Sydney localiser, unable to find an equivalent for Hotham to complete the 'season' conceit (see preceding note), puns on 'points' instead, and also ignores the earlier reference to being beneath *North* Sydney. Dawes' Point and Miller's Point are the two ends of Walsh Bay at the s. end of the Sydney Harbour Bridge.

¹⁷⁶ Not sourced; possibly a variant of 'Meet Me in the Twilight' by John William Cherry, a popular hit in 1869: *CPM* H.2510.b.(4).

¹⁷⁷ Sandridge: alternative name for Port Melbourne and still the name of its beach; Parramatta is w. of Sydney. For the topicality of Fiji, see p. 284 n. 186.



SC. 3]

THE HOUSE THAT JACK BUILT

281

DIAMANTINA Oh! no, not quite a hundred miles from
^MFlinders^M/^SMargaret^S Lane.¹⁷⁸

Ensemble.

^MVICTORIA^M/^SAUSTRALIA^S How glad we'll be to visit the earth again,
I hope that when we're once there we shall remain,
We do not meet in ^MNew York, in Sandridge,^M/^SFiji,
Parramatta,^S France, or ^aSpain,
But not a hundred miles from ^MFlinders^M/^SMargaret^S Lane.

JACK How glad we'll be to visit the earth again,
It shall not be my fault if we don't remain;
Though we don't go to ^MNew York, to Sandridge,^M/^S[Fiji,
Parramatta,^S France, or Spain,
But not a hundred miles from ^MFlinders^M/^SMargaret^S Lane.

DIAMANTINA How glad they'll be to visit the earth again,
It will be their own fault if they don't remain,
Though they don't go to ^MNew York, to Sandridge,^M/^SFiji,
Parramatta,^S France, or ^bSpain,
But not a hundred miles from ^MFlinders^M/^SMargaret^S Lane.

OROGNOME How glad they are to visit the earth again,
I'll take good care they don't there long remain,
I'll grab them, not in ^MNew York, in Sandridge,^M/^SFiji,
Parramatta,^S France, or Spain,
But not a hundred miles from ^MFlinders^M/^SMargaret^S Lane.

AIR – “*Cruel Jane Jemima.*”¹⁷⁹

OROGNOME I reared her from her infancy
And taught her how to say
Her A B C and 1 2 3
And spell her B A-ba.

^aSpain, *M*] ~? *S* ^bSpain, *M*] ~ *S*

¹⁷⁸ Laneways in inner-city Melbourne and Sydney respectively.

¹⁷⁹ ‘New Jerusalem; or, Cruel Jane Jemima’: popular song *c.* 1869 by G. W. Hunt, sung by Fred Coyne. For the music, see Appendix, pp. 692–3.



282 AUSTRALIAN PLAYS FOR THE COLONIAL STAGE [SC. 3]

^MVICTORIA^M/^SAUSTRALIA^S You old felonious dodger, you
^MBy stealing me began,^M /^SShould really grace the
 dock^S

JACK And now love, you shall join the gals
^MLocated in Prahran.^M 180 /^SAnd do the Sydney
 Block.^S

OROGNOME Cruel Diam-an-ti-na.
 My own love to trepan,¹⁸¹
 I'll go and join the Mormonites,
 Who've fifty wives a man – oh dear.¹⁸²

CHORUS – Cruel Diam-an-ti-na
 His own love to trepan,
 He'll go and join, &c.

AIR – “*J'aime les Militaires.*”¹⁸³

DIAMANTINA Oh, then put on your millinery,
 Put on your millinery,
 Put on your millinery,
 Blonde and lace
 And frills of muslin,
 Silks and satins
 All a rustlin';
 When ^bwe've got on the millinery,
 Got on the millinery,
 Got on the ^cMillinery
 Then our charms

J'aime S] *J'aime M* ^bwe've *S*] wev'e *M* ^cMillinery *M*] millinery *S*

¹⁸⁰ The Melbourne suburb had wealthy connotations now more usually associated with its immediate neighbour, Toorak. ¹⁸¹ Entice, trap.

¹⁸² Church of Jesus Christ of the Latter-Day Saints, founded 1830. Brigham Young, whose faction allowed polygamy, established his headquarters in Salt Lake City, Utah, in 1847. Salt Lake City is 'The New Jerusalem' of the original song (see p. 281 n. 179). Mormon missionaries arrived in Australia in 1851, establishing churches in all colonies (*AHL* VIII. 64). For the 1871 Sydney audience the joke was topical due to reports that the US government was attempting to suppress polygamy (*SMH*, 18 December 1871, p. 4).

¹⁸³ Adapted from 'Ah! que J'aime les militaires', in Offenbach's *La Grande-Duchesse de Gérolstein* (1867) (see Appendix, pp. 694–5).



SC. 3]

THE HOUSE THAT JACK BUILT

283

Are all in arms
 And nothing us alarms.
 For when the fellows see our make up,
 Poor chaps they shun it,
 And if they're not ^MMoney Millers, ^M184/^Srich as
 Crœsus,^S
 They sigh – ah, it wont run it.

CHORUS – When we've got on, ^aℰc.

OROGNOME *and* JACK When they've got on, ℰc.

DIAMANTINA We'll celebrate our victory in Ballet,
^MThe *latest one* of the *ladies Du-valli* ^M/^SSo please adjourn
 my dears to Diamond Valley. (*Exeunt.*)^S

“Du Valli” ble ladies, I can tell-ee.

GRAND PAS DE DEUX DES POSES,
 By the Sisters HELOISE and ROSALIE DUVALLI.
^b*La Sylphide*,¹⁸⁵ Ballet Divertissement,
 By the Ladies of the Corps de Ballet. Invented and
 arranged by the Sisters Duvalli.

M ONLY

^aℰc. M] ℰc, S ^b*La Sylphide Ed.*] *La Sylphide M*

¹⁸⁴ Henry Miller (1809–88), Melbourne-based financier, politician and chairman of the Bank of Victoria. ‘Generally reticent, some said secretive, he dedicated himself to making wealth, thereby earning the nickname of “Money Miller”.’ In 1867 his reputation for financial ruthlessness and political opportunism cost him his seat in the Legislative Council (*ADB* v. 252–3).

¹⁸⁵ Not the twentieth-century *Les Sylphides*, but an earlier ballet created by the Italian choreographer Philippe Taglioni in 1832 for the Paris Opéra, first danced by his daughter Marie (1804–84), the most important ballerina of the day and the first to dance *sur les pointes*. This, combined with a light, flared and pleated skirt, which concealed the muscular effort of dancing on points, made possible a weightless gliding effect ideal for sylphs and fairies.



SCENE IV.

S ONLY

The Dell of Diamonds revisited,

Enter RUBILIPPA *and* FAIRIES.

RUBILIPPA So far our plot progresses very well,
Orognome's cellar proved a pretty *sell*,
And now, I think, you will agree with me
The best place for that fiend would be Fi-ji.
He might *there* chance to get another spurt
'Twixt Thakambau and his grand vizier Burt.¹⁸⁶
If he would only go, I'd recommend him
To some congenial souls who would befriend him;
If not, my keenest vengeance let him dread.

FAIRY What, would you cut his throat?

RUBILIPPA No, cut him dead!

FAIRY Might I suggest a still more direful fate.

RUBILIPPA Explain.

FAIRY Why, marry him.

RUBILIPPA That *would be great*.
For I would so perplex and worry him
As soon from out this vale of tears¹⁸⁷ to hurry him;
I'd run up bills at every Sydney shop,
Buy everything, from lace to ginger-pop.

¹⁸⁶ Thakambau: acknowledged chief of Fiji; white colonists referred to him as 'King' and set him up as a figurehead for the colonial administration, of which Sydney Burt was Chief Secretary. Topical events concerning Fiji included the swearing in of its first parliament, the British Government's decision not to extend sovereignty to Fiji, the NSW Premier James Martin's strenuous objections to this decision and suggestions that NSW should annex the Fijian islands (*Town and Country Journal*, 8 April 1871, p. 433; 29 April, p. 536; 25 November, p. 681; *SMH*, 14 November, p. 3; 16 November, p. 5; 1 December, p. 10; 19 December, p. 3; 20 December, p. 4; 29 December, p. 3).

¹⁸⁷ Latin *lacrimarum valle*, traditional in liturgical appeals to the Virgin Mary since the eleventh century at latest, but given impetus by Robert Browning's 'Confessions' (1864): 'Do I view the world as a vale of tears? / Ah, reverend sir, not I.'



SC. 4^s]

THE HOUSE THAT JACK BUILT

285

Go out to parties every other night,
 And ne'er come home until the broad daylight;
 Turn *female conjuror*, bewitch the men,
 And flirt with all, from sixty down to ten.
 Yes, I will make him *squirm*, but soft! alas!
 The *Matrimonial Causes Bill*¹⁸⁸ may pass.
 The Upper House may let the measure through,
 And that would all my little scheme undo;
 So p'raps I'd better let the subject drop,
 Ah! I forgot, now ladies for our hop!

S ONLY

GRAND PAS DES POSES,

FOLLOWED BY ^aLA SYLPHIDE, BALLET
DIVERTISSEMENT

By the Ladies of the Corps de Ballet . . The Misses
Dixon, Fordes, &c.,

Invented and arranged by Mr. Edward McLean.

^aLA SYLPHIDE Ed.] LA SYLPHIDE S

¹⁸⁸ Legislation hotly debated in the NSW parliament late in 1871 (*SMH*, 16 November, p. 2; 18 November, p. 5; 2 December, pp. 6, 8; 23 December 1871, p. 5). Although Rubilippa claims it will weaken her power over her husband, when finally passed in 1873 the Act gave women greater power in matters of divorce, though still not full equality before the law.



SCENE ^MIV.^M/^SV.^S

The House that Jack Built.

A Toy house, such as is drawn by school boys on their slates, with smoke issuing from the chimney. Garden, Duck-pond, &c. (Music.) Enter OLD ^MMELBOURNE^M/^SSYDNEY^S and DAME. They express in pantomime their admiration of the house and grounds. The OLD MAN produces card inscribed "The House that Jack Built," presses it to his bosom, then hands it to the DAME, who kisses it. OLD ^MMELBOURNE^M/^SSYDNEY^S hangs it on the wall of the house and tries to enter the dwelling, but in vain; the door won't open; the window is also tried and found impracticable.¹⁸⁹ Pathetic Music is heard; and DOLLY enters, weeping, with milking utensils. She draws from her bosom a photograph of BILL RAGBOYS and kisses it passionately. DAME snatches it away and tears it up. DOLLY rushes to duck-pond; tries to make a header, but the pond is impracticable. BILL RAGBOYS enters, and the lovers embrace. They implore the old couple to consent to their union; but the old folks won't listen to them; and point sarcastically to BILL's ragged attire. BILL expresses, by gesture and action, knowledge of the ^adeficiencies of his costume, and the fact of his possessing a heart devoted to virtue and DOLLY. He then produces an immense wedding ring, and license with large pancake seal, and intimates that at cock crow he will seek the PRIEST, all shaven and shorn, and get married to DOLLY. OLD ^MMELBOURNE^M/^SSYDNEY^S and DAME raise their arms as though to curse the lovers, when the Music suddenly changes. Enter JACK and ^MVICTORIA^M/^SAUSTRALIA^S^bR.

DAME (*rushing up to JACK*) My Jack come back!

^SReturned, like Sutherland and Charley Moore,^{S190}

^adeficiencies *S*] deficiencies *M* ^bR. *M*] . *S*

¹⁸⁹ Precise theatrical term: a practical or practicable door or window was one that could be opened and shut; these are painted on the canvas backdrop.

¹⁹⁰ Former mayors of Sydney who 'returned' to public office: John Sutherland (1816–89), mayor 1861, later NSW politician (*ADB* vi. 223–4); Charles Moore (1820–95), mayor 1867–69, during which time Moore Park was established. In Europe 1869–71, he had been re-elected to the city council (*ADB* v. 273).



SC. 4^M/5^S]

THE HOUSE THAT JACK BUILT

287

And unlike Zions¹⁹¹ who made far too sure,
My gentle child.

Oh! “weally” we have missed you.

My b-o-o-y! it seems an age since I last kissed you.

(^a*Attempts to kiss JACK, who violently repulses her.*)

OLD ^MMELBOURNE^M/^SSYDNEY What! spurn his ma as^S
Martin spurned Farnell¹⁹²

After he’d served his turn, that isn’t well,
But p’raps he’s poorly, taken too much beer,
Hannah Bay lobsters¹⁹³ may have made him queer;
He looks as if he’d been upon the spree,
However, may be he’ll be kind to me.

(*pompous*) Your old infirm dilapidated pa,
Proffers his arms, come John to your dada.

(*JACK throws him off impatiently.*)

DOLLY ^SSurely he’ll never slight his sister thus,^S

I’ll try and coax him to a first-class bus (s) –
Not one of those that now in Sydney run,¹⁹⁴

But one that’s quite as nice, and better fun.

Your sister Dolly, modest, mild, and meek,
Places at your command her downy cheek.

(*Offers her cheek. JACK at first evinces disdain, but changes
his mind, and kisses DOLLY’s cheek ^bvehemently.*)

BILL Your future brother-in-law, though badly “clad,”
His goodly form, is “glad” to see you lad.

^aAttempts *M*] attempts *S* ^bvehemently. *M*] ~ *S*

¹⁹¹ Unclear. Zions: a firm of tailors at 409 George St., Sydney (*SMH*, 25 October 1871, p. 6).

¹⁹² Another reference (see p. 261 n. 111) to the attack on the NSW Premier Sir James Martin by James Farnell, when Martin formed a coalition government with his former opponent John Robertson in December 1870.

¹⁹³ Hannah Bay: not located, but the availability of lobster was widely advertised at this time (e.g. *SMH*, 2 September 1871, p. 3).

¹⁹⁴ Criticism of the poor state of the various Sydney horse-drawn omnibus services was widespread, leading to the withdrawal of some licences in October 1871, the awarding of a new contract to the firm of Henry Hoyt & Co., and the introduction of new, American-style coaches (*SMH*, 2 October, p. 5; 25 December 1871, p. 4). Also ‘bus’, a kiss.





(Offers his hand; JACK points to BILL's dress, and seems to pity the wearer. He shakes hands, and BILL's coat cuff remains in his grasp.)

DAME Well I never!

OLD SYDNEY Did you ever.

JACK (*Looking at* DOLLY) Not so bad.

DAME Knows his *ma* not.

OLD SYDNEY Likewise *pa* not.

JACK (*to* BOTH) Are you mad?

DOLLY Loves his sister.

JACK Glad I kissed her.

AUSTRALIA Well I'm sure!

DAME Cruel Johnny.

OLD SYDNEY Naughty sonny.

AUSTRALIA (*looking at* OLD SYDNEY) What a cure!

JACK What's all this bunkum? Who d'ye take me for?

DAME My son!

OLD ^MMELBOURNE^M/^SSYDNEY^S And mine!

DOLLY My brother!

BILL Mine-in-law,
That's going to be.

^MVICTORIA^M/^SAUSTRALIA^S (*to* JACK) My own, my very dear,
They're members of your family its clear,
Assembled now to greet their famous scion,
Meaning you Jack, for ^ayou're the family lion.

JACK Well, "family assemblies" in this case,
Resemble ^b"assemblies of M.L.A's."

^MVICTORIA^M/^SAUSTRALIA^S Explain your meaning Jack, for there's
no grabbin' ^cit.

JACK It is an assembly gifted with the "gab in it."
(*to* DAME) I never had a mother, you old harridan,
My father had good taste, he never married un.

^ayou're S] your'e M ^b"assemblies M] ~ S ^cit. M] ~." S

S
O
N
L
Y





SC. 4^M/5^S]

THE HOUSE THAT JACK BUILT

289

Enter DIAMANTINA.

DIAMANTINA They take Jack for his fairy substitute,
Whom I've withdrawn. (^a*To* JACK) Now end this coarse
emeute.¹⁹⁵

Trust all to me.

JACK They say they're my relations;
Well curb your "passions" and don't lose your "patience."

DIAMANTINA This is the House that Jack Built! ah, how slack!

JACK I understand – Jack built it, and I'm Jack.

Music – Chord. – Enter OROGNOME.

OROGNOME I thought I heard some reference to my name.

DIAMANTINA Did you? The freedom of this pair I claim.

OROGNOME The house, the history that the dunce or sage
Will dare pronounce the Wonder of the Age.

DIAMANTINA There is the house. (*to the others*) You tell the
wondrous tale.

OROGNOME No hearsay story Fairy will avail,
It is not evidence.

DIAMANTINA As you like be it;
Prepare to be set down – your eyes shall see ^bit.

SONG – AIR, "Cork Leg."¹⁹⁶

DIAMANTINA A little old man and his little old spouse,
Had a son christened Jack, most esteemed for his nous
In building all things, from a sty for the sows
To a chateau in Spain, or this wonderful house;
And this is the house, the house, the house,
Yes, this is the House that Jack Built.

^a*To M] to S* ^bit. *S] ~. M*

¹⁹⁵ Disagreement (French *émeute*, riot, mutiny).

¹⁹⁶ Tall story about a rich, miserly Dutch merchant who breaks his leg while kicking out a poor relative; his prosthetic cork leg, 'a compound of clockwork and steam', administers justice by walking him to death. It was sung as a ballad and printed in *W. Young's Comic Songs. No. 2* (c. 1860): CPM H.1192.c.(5); see Appendix, pp. 696–7.



290 AUSTRALIAN PLAYS FOR THE COLONIAL STAGE [SC. 4^M/5^S]

CHORUS (*highly excited*) – Oh, this is the House, &c.

JACK It was proof against any ^afelonious assault,
The doors wouldn't open – It wasn't their fault –
Just the place for a nice private still; in the vault
Was stored a fine sample of Tasmanian malt.

Enter MALTSTERS ^Mand Co.^M, bearing Malt, inscribed
^M“Solomons,” “House & Co.,” “Gough.”^{M/S}“F.R. Tooth &
Co.,” “Henfrey and Toohey,” &c.^{S197}

And this is the malt, the malt, the malt,
That lay in the house that Jack built.

CHORUS – Oh this is the Malt, &c.

^MVICTORIA^M/^SAUSTRALIA^S A rodent reduced very much as to fat
Contrived this fine sample of Malt to get at,
And demolished the lot. I pledge my word that
This is the identical rodent or rat.

Enter RAT.

The rat, the rat that ate the malt
That lay in the House that Jack built.

CHORUS – Oh this is the Rat [&c].

OROGNOME But rats have an enemy constant and fierce,
With teeth very pungent and claws that will pierce,
And fur very sleek, and small sensitive ears,
If you ask me if I mean the cat I say ye-es.

Enter CAT.

And this is the cat that killed the rat
That ate the malt, &c.

CHORUS – And this is the Cat, &c.

DIAMANTINA But pussy behaved like a gluttonous hog,
She ate so much rat that she slept like a log,

^afelonious *S*] felonius *M*

¹⁹⁷ House & Co.: corn and produce merchants. J. Gough & Co. and Isaac Solomon & Co.: both ‘Maltsters and Hop Merchants’ in Melbourne’s Flinders St. (*Sands*, 1869). In Sydney the dominance of R. & F. Tooth and Co. (see p. 250 n. 46) was being challenged by W. G. Henfrey’s and John Toohey’s Metropolitan Brewery, est. 1870 (*ADB* vi. 284).



SC. 4^M/5^S]

THE HOUSE THAT JACK BUILT

291

And just when she should have jumped off like a frog,
She stopped, and was worried to death by a dog.

Enter DOG.

And this is the Dog that worried, *Ec.*

CHORUS – Oh this is the Dog, *Ec.*

JACK The law of impounding¹⁹⁸ was treated with scorn,
By a truculent cow seeking clover and corn,
Who coming across the cat-killer one morn,
Very playfully tossed him aloft on her horn.

Enter COW.

And this is the Cow with the crumpled horn, *Ec.*

CHORUS – Oh this is the Cow, *Ec.*

^MVICTORIA^M/^SAUSTRALIA^S A dairy maid graceful (*DOLLY* *curtseys*)
and slim as a fawn,
Had previously risen at early morn,
And after suppressing a sneeze and a yawn
Milked this truculent cow of the crumpled horn,
(*indicating DOLLY*) And this is the maiden all forlorn, *Ec.*

CHORUS – Oh this is the Maiden, *Ec.*

OROGNOME But I'm told that a gentleman tattered and torn,
Very shy as to wardrobe, boots, linen and lawn,
To kiss this fair milkist had ^asolemnly sworn,
And succeeded in keeping his oath, that fine morn.
(*BILL* ^b*whispers to* OROGNOME *who introduces him to the*
^c*others.*)

And this is the man all tattered and torn, *Ec.*

CHORUS – Oh this is the Man, *Ec.*

^asolemnly *S]* somemnly *M* ^b*whispers S]* *wispers M* ^c*others. S]* ~ *M*

¹⁹⁸ A deeply resented power, claimed by squatters and supported by legislation in all colonies, was the right to impound cattle found on their land, only releasing them on payment of a fine. Another local squatter was often the resident magistrate, and the traditional European concept of common land was not recognised. The 1860s' Land Acts unintentionally gave selectors the same impounding rights, causing further conflict (*SMH*, 10 October 1871, p. 2).



DIAMANTINA A clergyman, who curly locks had once worn,
But which now no longer his scalp did adorn,
With his beard and moustache to the barber's they'd gone,
Went and married the pair just referred to at dawn.

Enter PRIEST.

And this is the priest all shaven and shorn, &c.

CHORUS – Oh this is the Priest, &c.

JACK The early village cock, that morn,
Left the early village hen forlorn,
To pick up the early worm, while his horn
Woke that reverend gent. all shaven and shorn.

Enter COCK.

And this is the ^acock, &c.

CHORUS – Oh this is the Cock, &c.

The characters arrange themselves in the order of the ^bstory. The MALT PORTERS go out R. The RAT steals out sly after the Malt, the CAT crouches and pounces out after the RAT, the DOG rushes out after the CAT, and a growl and a yell indicate the fate of the latter; The COW lowering her head runs off and the body of the DOG flies through the air across the stage ^cL. to R. DOLLY takes up her stool, and pantomimes that she is going in search of the COW. BILL wipes his mouth, and follows DOLLY, but before he's off the stage DOLLY's hand is seen to box his ^dears. The PRIEST yawning violently, but armed with a wedding ring, goes out after the lovers. The COCK closes the procession, crowing and clapping his wings.

DIAMANTINA You've seen the house and heard the history too,
The freedom of this pair I claim from you.

OROGNOME Done like a dinner, flat as a squeezed ^elemon,
I'll have the satisfaction of a gemman.¹⁹⁹

JACK A “gem-man” fight a jewel?

^acock M] Cock S ^bstory. S] ~, M ^cL. M] ~ S ^dears. S] ~, M ^elemon, M] ~. S

¹⁹⁹ Gentleman.



SC. 4^M/5^S]

THE HOUSE THAT JACK BUILT

293

OROGNOME (*to* DIAMANTINA) For a while
You have your way.
I move for a new trial.

DIAMANTINA Rule granted, but with costs.

OROGNOME Scold! vixen! shrew!

JACK He's "in a fix," and calls you "vixen."

^MVICTORIA^M/^SAUSTRALIA^S (*making a mouth at* OROGNOME) Boo!

DIAMANTINA Now for the second trial. (*Music.*)

Pass like a meteor.

(*to* OROGNOME) I brought you to a pretty pass – now here's
a "prettier."²⁰⁰

M ONLY



²⁰⁰ The last few lines and the following scene appear only in *M*. The conclusion of the present scene in *S* is 299:17 – 300:2.





SCENE V.

An Aboriginal Wood in Australia Felix, with salt lagoon.

M ONLY

OROGNOME (*sneering*) A common salt lagoon – as pancake flat,

What are you going to make out of that!

DIAMANTINA I? nothing. I am but a fancy figure,
Here everything's been done by human vigour.

OROGNOME Another trick; my dear it will not run it.

DIAMANTINA ^aYou're right; a glorious trick, Jack
Melbourne's done it.

OROGNOME Don't be so fast, something you say's been
done,

Before that very something was begun.

JACK (*To* VICTORIA) His own "phrenology"²⁰¹ love is so
horrid,

He thinks that nobody can be straight forri'd.

DIAMANTINA Thirty-five years the ^bwork's been operatin'.

JACK (*proudly*) And I performed it, and I'm only
eighteen!²⁰²

What did I do it for?

OROGNOME Make a short story here;

DIAMANTINA For fame, and for the good of Little Victoria.

VICTORIA For me, oh! Jack – I wish I only knew
What 'twas you did.

JACK You shall. (*to* DIAMANTINA) What did I do?

DIAMANTINA You? Nothing; human energy I meant,

^aYou're *Ed.*] Your'e *M* ^bwork's *Ed.*] works' *M*

²⁰¹ Pseudo-science of interpreting character and intelligence from the shape of the skull (see p. 119 n. 13): the actor playing Orognome wore a large papier-mâché head, which is now dented (see 273:16–18 and note).

²⁰² Melbourne was founded in 1835. It is 'Little Victoria' who is eighteen in 1869, that colony having separated from NSW in 1850–51.



Courage and patience, which you represent.
*(Music trem[olo])*²⁰³ Melt salt, thou emblem of sad
 desolation,
 Into the life germs of a future nation.

M ONLY

**Panorama – The “Enterprise” Schooner landing the
 First Melbourne Settlers.**²⁰⁴

In yonder glancing stream you will diskiver,
 The Yarra Yarra ever-flowing river;

JACK The “overflowing”²⁰⁵ is the best translation!

DIAMANTINA Don’t interrupt me till there is occasion –
 As it appeared in August, ’35.

JACK Although I wasn’t then a bit alive,
 How the old time comes o’er me.

VICTORIA And o’er me.

OROGNOME What is there wonderful in this to see?
 A schooner and some men, in bold relief,
 Landing some bullocks meant for future beef;
 A hut or two, more men, palavering blacks,
 “Tasmanians” who “act as maniacs.”

VICTORIA Oh sneer away “Tasmania,” you won’t harm,
 For travellers know that “it has many a” charm.

DIAMANTINA They’re the first Melbourne settlers.

OROGNOME Each a meddler.

²⁰³ Traditional pantomime moment where a magical transformation is invoked to musical accompaniment from the strings. Here Aboriginal timelessness is transformed as European history commences.

²⁰⁴ John Fawkner’s schooner *Enterprise*, after taking on settlers and supplies at Launceston and George Town, arrived in Port Phillip Bay 16 August 1835 and reached the site of Melbourne four days later. Fawkner died 4 September 1869, making this tribute to his expedition topical as well as historical (*ADB* I. 368–70).

²⁰⁵ Heavy rains brought flooding to many Victorian towns in mid-October 1869. ‘The north bank of the Yarra was completely obliterated . . . and the unbroken stream extended from the Prahran side almost to Swan-street’ (*Age*, 18 October, p. 3).





JACK Scorn not the – what the song calls (*sings*)
 “Gentle Set-tle-r.”²⁰⁶

OROGNOME What’s this to do with Jack?

DIAMANTINA He found the money,
 Material, and pluck – “we” called him “Johnny;”²⁰⁷
 And though he was occasionally pesky,
 He’ll live in story like Jack Sobieski.²⁰⁸

Panorama – Scene, “Collins Street, 1838.”

Collins Street, Melbourne, – don’t indulge in laughter,
 In 1838, that’s three years after.

VICTORIA Oh, look at that queer bonnet! what a frock!

DIAMANTINA The girl of that period, dear, doing the block.

JACK Remark the Melbourne swell, do –

VICTORIA Which is “him.”

JACK He in the cabbage tree²⁰⁹ with dirty brim.

VICTORIA Observe the bullock driver wildly staring –
 What is he doing?

OROGNOME Well miss, he’s a swearing.

VICTORIA (*melancholy*) This picture does the past but
 represent,

Alas! where is he now?

JACK In Parliament.

M ONLY

²⁰⁶ Not traced.

²⁰⁷ Another reference to Fawcner (see p. 295 n. 204). For his funeral, sittings in both houses of the Victorian parliament were suspended. The *Argus* eulogised: ‘he turned the first sod in the colony, he built the first house in it, he issued the first newspaper, he was a member of its first corporation and of its first Legislative Council’ (8 September 1869, p. 4). *The House that Jack Built* is paying a tribute to Fawcner, with Jack Melbourne representing his achievements.

²⁰⁸ John III (Sobieski, 1624–96), King of Poland 1674–96. A famous military leader, he defeated the Turkish forces in Poland in 1673 and at the siege of Vienna in 1683. The idea may derive from the use of Polish history in Balfe’s *The Bohemian Girl*: see p. 275 n. 161.

²⁰⁹ Cabbage tree hat, made from the leaves of a native palm, *Livistona australis*, an emblem of ‘native’-born European Australians (see also 74:2 and note).



SC. 5^M]

THE HOUSE THAT JACK BUILT

297

OROGNOME Dy'e call that progress, do you clever sonny?
He is the man for my superfluous money,

Panorama – Scene, “A Sheep Station, 1848.”

DIAMANTINA More progress see – here in mid wilderness
The lowly squatter²¹⁰ hides his sore distress.

VICTORIA What is a squatter?

JACK You're a green female;
A needy chap “who wool sells” by “wholesale.”

OROGNOME A miserable man —

VICTORIA I'm getting hazier.

OROGNOME The lowest species of the British grazier;
A wretched creature who contrives to keep,
A paltry stock of seventy thousand sheep;
That hovel²¹¹ for a house.

JACK A dreadful lot;
A wife and family of course he's got?

OROGNOME Nearly or quite. (*piano heard*)
You hear that tuneful jangle.

JACK That's his poor missis turning of her mangle.²¹²

OROGNOME He only has eight miles of land and garden.

JACK And for each acre pays quite half a farden.²¹³

Panorama – Scene, “The Rush to Bendigo.”²¹⁴

DIAMANTINA A much more pleasant vision now you view,
The rush to Bendigo in '52;

M ONLY

²¹⁰ As the oxymoron indicates, this next sequence is satiric, with only Orognome failing to detect the irony.

²¹¹ Again satiric, with the ‘hovel’ represented by a picture of a magnificent rural mansion and the squatter’s property by expansive fields (cf. illust. 27).

²¹² Set of mechanically operated rollers used to wring out clothing. Jack satirises squatters’ claims that land reform was ruining them; the squatter’s ‘poor missis’ had servants to do such menial domestic tasks. Cf. 422:6 and note.

²¹³ Farthing: the least valuable British coin.

²¹⁴ Gold was discovered at Bendigo late in 1851 following the similar finds at Clunes and Ballarat earlier in the year.



See how the population thither flocks,
All mad to get down quickly to the rocks.

JACK "Old Times Rocks."

OROGNOME Old Times Jack.

VICTORIA Some ride, some walk.

DIAMANTINA Bound for Long Gully, Peg Leg, Eagle Hawk.²¹⁵

VICTORIA Ah! see that group, they're men chained to a tree
Oh, Jack, what are they?

JACK "Diggers" of low "deg-r-ee,"
Who've done some felony, – "that" is a bobby,
A mounting guard on 'em – don't he look nobby?
(to OROGNOME) What have they done, stabbing or giving
pisons?

OROGNOME Worse, worse by far, they havn't got a license.²¹⁶
The brilliant bobbies then chained men to logs,
As now the bobbies serve unlicensed dogs.

**Panorama – Scene, "Departure of Burke
and Wills."²¹⁷**

DIAMANTINA On, on, the Genius of High Enterprise,
Tints with her radiance the Austral skies;
She comes – her own twin heroes then are near.

JACK This is tall talk, but isn't "at all" clear,
Poor Burke and Wills you mean to usher in,
Surely that might be done without this din,
Particularly when the other day,

²¹⁵ Small townships near Bendigo, each the site of gold discoveries in 1851–52.

²¹⁶ Reference to the discontent at what miners regarded as excessive licence fees and over-zealous law enforcement on the Victorian goldfields, which led to the Eureka stockade uprising of November 1854 and its brutal suppression by police and troops on 3 December.

²¹⁷ Expedition to cross Australia from s. to n. organised by the Royal Society of Victoria. It left Melbourne on 20 August 1860 with camels, horses, wagons and large quantities of equipment 'and made a stately progress through the settled districts' (*ADB* III. 302). The leader was Robert O'Hara Burke (1821–61, III. 301–3) with William John Wills (1834–61, VI. 410–11) as surveyor and meteorologist; both perished near Cooper Creek on the return journey.





We heard there was a balance still to pay.²¹⁸

DIAMANTINA The start for Carpentaria.

OROGNOME I remark

People make light of what they should keep dark.

Panorama – Melbourne in 1869.

DIAMANTINA Melbourne in 1869, the heart of it.

VICTORIA Where is the city?

DIAMANTINA We can give but part of it.

JACK This solitary building do you call

A “part of Melbourne?” It’s the “Town all!”²¹⁹

The Handsome Seat of Melbourne’s Mayor –

OROGNOME Oh, yes!

Of Melbourne’s Mayor! – ha, ha! they’ve made
“A-mess.”²²⁰

JACK Here you can see what can be done, indeed,

By the “co-operation” of – Barnes and Reid.²²¹

DIAMANTINA Make way there.

JACK (*pushes* OROGNOME) Way there.

OROGNOME Why this strange ^aaggression?

M ONLY

^aaggression? M] ~ . S

²¹⁸ The Burke and Wills expedition (see preceding note) was ‘the most costly in the history of Australian exploration’. ‘When the last bill came in, for the monument to the dead explorers, it had cost well over £60,000 and seven lives’ (*ADB* III. 302).

²¹⁹ Melbourne Town Hall (illust. 21), built in little over a year. The impressive exterior was almost complete when the pantomime opened, making it an obvious symbol to conclude the panorama of Victorian progress (*Illustrated Sydney News*, 20 January 1870, p. 331).

²²⁰ Samuel Amess (1826–98), elected 9 October 1869 as mayor of Melbourne (*Illustrated Australian News*, 27 December, p. 203). Later Amess ‘organised and paid for the ceremonies and festivities associated with the opening of the new town hall’ (*ADB* III. 29). *Humbug* also punned: ‘nobody could so well represent a body that is always blundering as A-mess’ (6 October 1869, p. 5).

²²¹ Architects for the Melbourne Town Hall (*Illustrated Australian News*, 27 December 1867, Supplement, p. 13).



DIAMANTINA Here ^Mcomes the Flying Squadron^M²²² /
^Scome Jim Martin's soldiers^S²²³ in procession.

*Enter the Flying Squadron Sailors in procession, followed by
 male and female spectators. Juvenile March arranged by
 Mr. J.H. Flexmore.*

M ONLY

^SEnter *The Colonial Defence Force. Grand March.*^S

**Double Hornpipe, Misses Nelly Stewart and
 Emma Marsh.**²²⁴

*At conclusion of March Solo and Chorus – AIR, "Wait for
 the turn of the Tide."*²²⁵

DIAMANTINA A sailor enjoys the happiest life,
 Travelling far and wide,
 With friends everywhere, and in each port a wife,
 Who leaves him at turn of the tide.
 Glorious fellows are Britain's blue jackets,
 We've had a specimen recently here,
 Though some slow coaches object to their rackets,²²⁶

M ONLY

²²² A squadron of six British warships, commanded by Admiral Hornby, arrived at Port Phillip Head on 26 November 1869. The *Illustrated Australian News* congratulated the British Admiralty on 'employing them as a means of uniting the straggling offshoots of the Empire' (27 December 1869, p. 10). The march was performed in the pantomime not by the sailors, who by this time had left Melbourne, but by children dressed as the sailors and sporting large but obviously false beards and moustaches. The *Australasian* referred to 'an army of little British tars, wonderfully drilled' (1 January 1870, p. 18).

²²³ Reference to the NSW Premier Sir James Martin's involvement with the establishment of a Colonial Defence Force: he would shortly be 'appointed to the Commission of Defence from foreign aggression' (*ADB* v. 218). As in Melbourne (see preceding note), this march was performed by children.

²²⁴ The following dance and song appear only in *M*.

²²⁵ Song used in F. C. Burnand's melodrama *The Turn of the Tide* (1869) and popular in Australasia: the words were reproduced in *Thatcher's Colonial Songster No. 3* (Dunedin: Braithwaite, [1875]), no. 85. For the music as used in a later US drama of the same name, see Appendix, pp. 698–700.

²²⁶ The officers and men of the Flying Squadron (see n. 222) were given leave while in Melbourne: 'our streets have been made gay by the unwonted sight of hundreds of sailors and marines in all varieties of uniforms, bent upon enjoying themselves to the uttermost; and our fashionable world has been more than usually festive in order that due honor might be shown to the officers of the squadron' (*Illustrated Australian News*, 27 December 1869, p. 10).





SC. 5^M]

THE HOUSE THAT JACK BUILT

301

Yet to true British hearts sailors are dear.
Hurrah for the Navy! hurrah my boys,
That oft has the world defied.
And Albion's foes in vain my boys
Shall wait for the turn of the tide.

CHORUS Hurrah for the Navy, &c.

Scene closes.

M ONLY





SCENE VI.

Exterior of the ^MHouses of Parliament.^{M227}/^SPost Office.^{S228}

Enter OROGNOME attired as a Stock Broker.

OROGNOME Defeated, baffled, diddled, chiselled, cooked,
 The very minute that success I'd booked;
 I never thought she meant that way to tackle us;
 Jack ^MMelbourne's^M/^SSydney's^S house and history are
 miraculous,
 And fit to be a wonder to all ages;
 My birds, I fear, have left for good their cages.
 I can't go back a failure to be sneered at
 By ^MHumbug, Punch and Touchstone;^{M 229}/^SSydney
 Punch²³⁰ and others;^S and be jeered at
 By miserable gnomes. "I" who had tried
 To make all think ^MVictoria^M/^SAustralia^S was my bride,
 And said, that as she'd rule – I said this plump –
 Half of the "earth," the "earther" half I'd jump.
 What's to be ^adone. What! is there no resource?
 The Stage? The Press? The Bar? The Pub? The Course?
 I have it! this attire, this want of ochre,
 Suggest the very thing – the gay Share ^bBroker.
 My gold ^ccomplexion, too, will even pass
 For a share broker's, for it looks like brass.

^adone. *M*] ~, *S* ^bBroker *S*] Proker *M* ^ccomplexion, *M*] ~. *S*

²²⁷ Designed 1856 by architect Peter Kerr (1820–1912, *ADB* v. 22–3) and opened two years later, the Houses of Parliament building in Spring St., Melbourne, was considered Victoria's finest.

²²⁸ Sydney General Post Office, designed by James Barnet (1827–1904, *ADB* III. 100–1), built 1868–71 (*SMH*, 1 April 1869, p. 5).

²²⁹ Satirical weekly magazines published in Melbourne 1869–70. *Humbug* was edited by Marcus Clarke (*CAL* 388); for its connection to *The House that Jack Built*, see Introduction, pp. 225–7. *Touchstone: A Saturday Journal of Criticism, Commentary and Satire* was edited by Henry Kendall but, like *Humbug*, was short-lived (*CAL* 751).

²³⁰ Illustrated humorous weekly, the third and longest running (1864–88) magazine with this name (*CAL* 528).



SC. 6]

THE HOUSE THAT JACK BUILT

303

Yes, stock and share-broking's the finest blind
For one whose object's vengeance on mankind.

SONG – AIR, “*Mary Holder*.”²³¹

OROGNOME The art of selling is my true vocation,

True vocation.

The unsophisticated population,

Of the nation, buy from me.

When everything goes wrong don't be a croaker,

Or go upon the spree.

But if you cannot be a sweep or stoker

I advise you to copy me,

Put on a clean collar and make a book,

Not such as is made by Coker,²³²

But one with a puffy important look

The book of the bold Stock Broker.

CHORUS – Prince of ^aWales, ^MLeviathan, an ^{M/S}and Tookey, an ^S

^MGolden Stream ^{M/S}Trunkey Creek ^S and Inkerman, an ^S

^{Mb}Durham, Park ^{M/S}Tambaroora ^S and Hand and Band, ^can ^S

^MKohinoor and Albion, an ^{M/S}Peak Downs, Gulgong,

& Krohmanns, an ^S

^MNightingale, Great Gulf, and Grand ^{M/S}Princess

Louise and Marquis the grand, ^S

^MTrunk, St George ^{M/S}Imperial fire ^S you'll ^dunderstand,²³³

Are with the rest at my command,

So buy from me.

^aWales, *M*] ~ *S* ^bDurham, *Ed.*] ~ *M* ^can' *S*] ~ *M* ^dunderstand, *M*] ~ *S*

²³¹ ‘Cruel Mary Holder’: popular song (c. 1866) by the Scottish comedian Arthur Lloyd (see also p. 242 n. 21). For the music, see Appendix, pp. 701–03.

²³² Cf. ‘according to Cocker’: in accordance with strict rule of calculation (*OED*) from Edward Cocker, *England's Perfect School-Master for Spelling, Writing and Arithmetic* (1676). Possibly also alluding to Thomas Coker, who ran Melbourne's Varieties Music Hall and ‘booked’ acts to appear there.

²³³ Both *M* and *S* list Australian and New Zealand mining companies. Durham and Park were two separate companies (see entry b), Grand Trunk was one. Imperial Fire may be the prominent London-based insurance company of this name (*Town and Country Journal*, 20 May 1871, p. 611).



[OROGNOME] Assume a sort of ^asprightliness and candour
 —ness and candour, ness and ^bcandour,
 At the ^M“Corner”^{M/S}“Exchange”^S and too ^M“Under
 the Verandah,”^{M/S}at “Tattersall’s Hotel,” ^S²³⁴
 We’re always gay and free.
 We swallow ^MBallan^{M/S}tonic^S water,²³⁵ tea and
 mocha,²³⁶
 With a client, should he be
 A Rechabite – or should he be a soaker,
 We can do with a Soda and B;
 Neat traps²³⁷ we keep, we dress tip top,
^cBoots, hats and gloves and choker,
 At the Theatre we are considered first chop,²³⁸
 For there we drop the shop and the Broker.

CHORUS *as before. Dance.*

[OROGNOME] We’ve jewellery galore, and sport our coaches.
 Talking of “jewelry” – some one “a-broaches,”
 ’Tis Jack and all alone – I’ll have him slap.

Enter JACK L.

He does not recognise me!

JACK Who’s this chap?

Some man of taste, for see with what affection,
 He looks on this magnificent erection;
 Some poet pr’aps, the cud of fancy chewin’,
 And taking this arrangement for a ^druin,
 Or an ex-member – Reeves, perhaps, or Byrne,²³⁹
 Mourning because he cannot there return.

M ONLY

OROGNOME Fine day.

^asprightliness *S*] sprightliness *M* ^bcandour, *M*] ~ . *S* ^cBoots, *S*] ~ *M*
^druin, *M*] ~ . *S*

²³⁴ Sydney’s Tattersall’s Hotel was at 303 Pitt St.

²³⁵ Small town w. of Melbourne, still noted for its mineral springs and bottled water.

²³⁶ Fine quality Arabian coffee.

²³⁷ Light, two-wheeled horse-drawn carriages.

²³⁸ First rate; Anglo-Indian *chhap*, ‘a seal or mark of quality’ (Partridge).

²³⁹ Victorian MLAs, ministers in the government of John MacPherson sworn in on 20 September 1869 but unseated in by-elections two weeks later (*Argus*,



SC. 6]

THE HOUSE THAT JACK BUILT

305

JACK Uncommon.

OROGNOME Bless me! is it you?

But no it cannot be the Jack I knew,
And yet it is.

JACK Is it?

OROGNOME I'd bet a crown

You don't remember me – you're from my town.
What, don't you recollect the Smiths?

JACK The name,

Seems quite familiar.²⁴⁰

OROGNOME (*thoughtfully*) Yes, it is the same;

(*to JACK*) I've made my pile.

JACK I'd like the way to learn.

OROGNOME As you're a towny²⁴¹ I'll do you a turn,

And make your fortune here upon the spot;
(*producing shares*) All you've to do's to buy this little lot.

JACK (*reading title*) "Amalgamated Diddlers."

OROGNOME May I speak?

Washed out no end of ounces this last week,
Just read the telegram (*hands JACK a paper*)

^MIt ain't a long un.^M

JACK (*reading*) ^a"Get rid of Diddler's – all up!"

OROGNOME (*snatching the paper away*) That's the wrong un.

A famous "spec,"²⁴² not many such occur.

^a"Get M] ~ S

11 October 1869, p. 4). Isaac Godfrey Reeves was a member for Collingwood and briefly Commissioner for Public Works. For Robert Byrne, a member for Crowlands, see Introduction, p. 226.

²⁴⁰ For Melbourne audiences the joke went beyond the commonness of the name, since three politicians named Smith were involved in the political disruptions of the time: 'The first thought that suggests itself on reading the list of the new Ministry is that we are still in the hands of the Macs and the Smiths' (*Argus*, 20 September 1869, pp. 4–5). These included G. P. Smith; Orognome's pretence to be Jack's friend is probably a specific satire on Smith's much-reviled actions in relation to his cabinet colleague James Grant (see p. 254 n. 64).

²⁴¹ From the same town, a friend, rather than the later meaning of town *vs* bush.

²⁴² Speculative investment (originally US term). Cf. 82:12 and note.



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JACK The “first” and “only spec” I “suspect,” sir.

OROGNOME “Prospect’s” immense.

JACK But “a spec’s” rather poor.

OROGNOME You will not speculate.

JACK No, not this tour.

OROGNOME What shall we do to while away an hour?

JACK I must return unto my lady’s bower

At ^MGarton’s.^{M/S}Petty’s.^S²⁴³

OROGNOME Shall we stroll around the ^Myards?^{M/S}block?^S

(*feeling in his pockets*) What’s this? Why

I declare a pack of cards!

Let’s step in here.

JACK I feel a sort of shame.

OROGNOME Come and we’ll play the noble three card game.²⁴⁴

Exit with JACK. Enter DIAMANTINA and ^MVICTORIA^{M/S}AUSTRALIA^S

DIAMANTINA The oracle declared, dear, at your birth,

That some day you would govern half the earth.

^MVICTORIA^{M/S}AUSTRALIA^S I have been told some oracles, in
town,

Will foretell anything for half-a-crown.

Was I to have a husband?

DIAMANTINA Oh dear, yes;

Handsome and noble, swellish in his dress.

Who’d give up everything for you.

^MVICTORIA^{M/S}AUSTRALIA^S Ah! go on.

DIAMANTINA His parents, billiards, club, cigars,^Mand so
on,^{M/S}etcetera;^S

²⁴³ Fashionable city hotels. Garton’s was in Melbourne at 60–62 Swanston St. (*Sands*, 1869, p. 652); Petty’s was on Sydney’s Church Hill, n.w. of the present-day Wynyard Station (*Stranger’s Guide to Sydney*, p. 9): for an illust., see *Sydney Mail*, 2 July 1887, p. 27.

²⁴⁴ Simple betting game in which a queen and two other cards are placed face down and bets taken on which is the royal card; also called ‘Find the Lady’ and ‘Three-Card Monte’.



SC. 6]

THE HOUSE THAT JACK BUILT

307

^MHis tailor, boot-maker, and box at Brighton,^{M245}/
^SAbandon betting and become much betterer,^S
 Resign his seat in Parliament.

VICTORIA You frighten.
 Resign his seat?

DIAMANTINA In England, M.P.'s there
 Accept the Chiltern Hundreds.²⁴⁶

VICTORIA I'm aware
 The Chiltern Hundreds is a term bewilderin'
 Our chaps only accept hundreds of *chiltern*.

^MVICTORIA^M/^SAUSTRALIA^S Well, oracles, dear fairy, I don't care
 for.

DIAMANTINA Rubbish! Your brilliant destiny prepare for,
 Virtue, wit, beauty, nature does allow you,
 With the accomplishments I now endow you.

^MThus qualifying you, my pretty maid,^M/^SAnd thus my
 pretty maid you'll have the cue,^S
 To do the ^Mheavy in the Royal Arcade.^{M247}/^Sgrand in
 Hyde Park Avenue.^{S248}

DUET – AIR, “*Burlington* ^a*Arcade*.”²⁴⁹

DIAMANTINA A fuzzy chignon on your crown,
 In height at least two feet,²⁵⁰

^a*Arcade*.” S] ~. M

²⁴⁵ ‘It became the rage to own a private bathing box’: Lana Wells, *Sunny Memories: Australians at the Seaside* (Richmond, Vic.: Greenhouse, 1982), p. 74. They began appearing at Melbourne’s Brighton Beach in the 1850s; many are still there.

²⁴⁶ Since 1750 a stratagem which gets around the difficulty that a member of the British House of Commons may not by law resign their seat. The Stewardship of the Chiltern Hills in Buckinghamshire, though obsolete, was an office of profit under the Crown, requiring a member accepting the office not to sit in the parliament.

²⁴⁷ In Bourke St.; it had just opened. The *Illustrated Australian News* said it was ‘the colonial representative of “Burlington Arcade” in London’ (27 December 1869, p. 4): see illust. 19. ²⁴⁸ Not a street as such; presumably the pedestrian walkway through Sydney’s Hyde Park s. of Macquarie St.

²⁴⁹ See n. 247. A popular song c. 1825; for the music see Appendix, p. 704.

²⁵⁰ ‘Before long it became fashionable for the chignons [see p. 272 n. 148] to become very large . . . [which] necessitated the use of artificial hair made up professionally’ (de Courtais, *Women’s Headdress*, p. 124).



A cheese plate hat inclining down,²⁵¹
 Neat hessians²⁵² on your feet.
 Tight-fitting corsage, and your skirt
 Most artfully ^Mdisplayed.^{M/S}in view.^S
 This style will fit you for
 The ^MNew Royal Arcade.^{M/S}Hyde Park Avenue.^S

TOGETHER Trotting down the ^MNew Royal Arcade,^{M/}
^SHyde Park Avenue,^S
 Waltzing down the ^MNew Royal,^{M/S}Avenue,^S
^MKnowingly arrayed,^{M/S}That's the thing to do,^S
 Sauntering in the ^MNew Royal Arcade;^{M/S}Hyde
 Park Avenue;^S
 All the go's the ^MNew Royal,^{M/S}Avenue,^S
 The ^MNew Royal Arcade.^{M/S}Hyde Park Avenue.^S
 (*Repeated.*)

[^MVICTORIA^{M/S}AUSTRALIA^S] Thus dressed to death, a sensa-tion
 I can't fail to create,
 And all the nice young chaps in town
 I'm bound to captivate.
 With piquante slang I chaff the crowd
 Of swells ^Mof every grade,^{M/S}the motley crew,^S
 As I pass up and down
 The ^MNew Royal Arcade.^{M/S}Hyde Park Avenue.^S

[TOGETHER] *Repeat as before* – Trotting down, &c.

*Enter OROGNOME and ^aJACK, the latter with his hair dishevelled
 and pockets turned inside out.*

^aJACK, *Ed.*] Jack. *M* Jack, *S*

²⁵¹ Possibly Akhurst's invention; 'cheese-plates' were large, flat buttons on coats. Fiona Clark notes: 'Flat straw hats with crossed decorations of velvet ribbons were popular at the end of the [18]60s and were based on the traditional peasant style of the Riviera . . . They were worn tilted over the forehead above the rising chignon': *Hats* (London: Batsford, 1982), pp. 32, 34.

²⁵² Smart men's boots, though of an earlier era. The term comes from the duchy of Hesse, not the material, and may simply mean 'fashionable shoes' here, not just men's.



SC. 6]

THE HOUSE THAT JACK BUILT

309

JACK (*to* DIAMANTINA) Oh! charming fairy, gone is every stiver;²⁵³

I'm cleaned out; do oblige me with a fiver.

Come, be my Treasurer, my female Lord,

That cove by Samuels bitterly abhorred;²⁵⁴

While Eager²⁵⁵ sits so quiet in his corner,

For loss of place, and pay a constant mourner.

S ONLY

DIAMANTINA Oh, Jack, why “come for tin” to me? I shan’t.

JACK (*ruefully*) That’s “comfortin’ ” to me.

DIAMANTINA It is a ^aplant

Of Orognome’s, who stands besides you.

JACK What!

My towny is the fiend!

^MVICTORIA^M/^SAUSTRALIA^S (*to* OROGNOME) Oh you bad lot!

Hated by all, from gods to lowly parquette,²⁵⁶

Worse than the worst lot in Paddy’s Market.²⁵⁷

S ONLY

DIAMANTINA Back to your golden caves and rot in mystery,

The House that Jack Built, and his glorious history,

Have freed these lovers.

^aplant *M*] ~. *S*

²⁵³ Small Dutch coin of little value.

²⁵⁴ (Sir) Saul Samuel (1820–1900), several times treasurer of NSW. His plan to introduce income tax led to the government’s downfall in December 1870 (*ADB* IV. 84–5). The ‘Lord’ he abhorred was his successor, George Lord (1818–80): *SMH*, 15 December 1870, p. 5.

²⁵⁵ Geoffrey Eagar (1818–91), like Samuel (see preceding note) several times treasurer of NSW in the 1860s. Eagar was ‘financially embarrassed’ by the loss of his ministerial salary but was given a senior position in the Treasury Department in 1871 and was about to become its permanent head at the time of the Sydney season (*ADB* IV. 125–6).

²⁵⁶ From top to bottom. The ‘gods’ occupied the upper tier or gallery. The US term ‘parquet’ (cf. parquetry flooring) referred to the stalls which had replaced the lower-class pit, pushing it back behind the stalls under the dress circle balcony.

²⁵⁷ Area s. of central Sydney bounded by George, Campbell, Pitt and Hay Sts, used as an open-air hay market from 1854. ‘Paddy’s Market’ referred to the regular Saturday night market where cheap second-hand goods and clothing were sold; the consequent crowds attracted sideshows and circuses to the area (*CTA* 126).



JACK Go, come back no more,
My “Auriferous” friend – don’t “*au revoir*.”

OROGNOME Tarry a ^bmoment there is something more,
This bond doth give thee here no jot of —

Chord and Clash.

ALL (*starting*) Lor!

JACK (*a la Bandmann*) Is that the law?

OROGNOME Thyself shall see the act,²⁵⁸
But this is all irrelevant.

JACK A fact.

OROGNOME (*pointing to the Scene*) This is the “house” that
Jack built “this” vile mess.

(*sarcastically*) The marvel of the ^Mage^M/^Saged^S – for
^cugliness,

^dIts history of histories the wonder,
For loud theatrical, but harmless thunder,
For mixing up what should be held asunder,
For elevating what should be kept under,
And aptitude for folly, mischief, blunder.

M ONLY

JACK At our ^Mgreat institutions^M/^Sfine Post-office please^S rail
no more,
Or I’ll get ^MHiginbotham^M²⁵⁹/^SDocker²⁶⁰ on you^S to make war.

^arevoir *M*] reuoir *S* ^bmoment *M*] ~, *S* ^cugliness, *M*] ~. *S* ^dIts *Ed.*] It’s *M*

²⁵⁸ Cf. ll. 3–4 and 7–8 with Shakespeare, *The Merchant of Venice*, IV. 1. 305–6 and 314. In l. 7 Jack parodies the German tragedian Daniel Bandmann (see p. 243 n. 25) as Shylock. This was Bandmann’s first role in English and part of his Melbourne Theatre Royal season which commenced on 18 September 1869. ‘For a foreigner he speaks the English language well’ (*Illustrated Australian News*, 1 November 1869, p. 211); but his Germanic accent and acting style are being mocked here.

²⁵⁹ George Higinbotham (1826–92), leading radical nationalist in the Victorian parliament, former editor of the *Argus* (1856–59), and Attorney General (1863–68): *ADB* IV. 391–7. Though out of office at this time and not part of the power struggles lampooned in the Melbourne version, he was still a prominent and controversial figure.

²⁶⁰ Joseph Docker (1802–84), NSW Postmaster-General and government leader in the Upper House (*ADB* IV. 79–80) and, like Higinbotham (see preceding note)



SC. 6]

THE HOUSE THAT JACK BUILT

311

OROGNOME Come, you are mine!

JACK *and* ^MVICTORIA^M/^SAUSTRALIA^S *cling to* DIAMANTINA
DIAMANTINA (*hits OROGNOME in the face*) That's for a fairy
bustling.

JACK Who would expect such "muscle" in such "muslin."

DIAMANTINA The custom of the season now I claim,
The Christmas custom.

OROGNOME Paltry! oh shame, shame!

DIAMANTINA Another phase of fancy life you'll see,
Where everything is one eternal ^aspree,

^MTRANSFORMATION – ^M/

GRAND TRANSFORMATION SCENE.

THE GOLDEN CONSERVATORY AND TEMPLE OF GEMS,
THE ABODE OF THE FAIRY QUEEN DIAMANTINA.

S ONLY

With you Jack, I'll this happy change begin,
Exit as Jack, re-enter Harlequin!

Change.

(*Calling out R.*) *What Oh!* Sweet spirit, leave your watery
grotto,
And join us here as Harlequin *à la* "Watteau."²⁶¹
Enter HARLEQUIN *À LA WATTEAU.*

M ONLY

^aspree, M] ~. S

closely associated with the passing of legislation introducing free, secular and compulsory education.

²⁶¹ Female Harlequin, her costume combining the traditional multi-coloured diamond pattern and black mask with the Arcadian-fantasy fashion popularised by the French artist Jean-Antoine Watteau (1684–1721). A contemporary book of character costumes gives three different examples of 'à la Watteau' styles; all emphasise silk and lace, and the dress has a 'Watteau plait' – a deeply pleated back falling from the neck to the mid-calf or heels: M. Schild, *Characters Suitable for Fancy Costume Balls* (London: Miller, 1881), pp. 95–6, 96A; see also Ardern Holt, *Fancy Dresses Described; or, What to Wear at Fancy Balls*, 2nd rev. edn (London: Debenham & Freebody, 1880), p. 93, plate xv. Akhurst satirises the revival of this fashion by juxtaposing the short skirt of Harlequina with the languid,



Little ^MVictoria^M/^SAustralia^S, favorite of the Nine,²⁶²
Your duty do as ^Scharming^S Columbine.

Change – Enter COLUMBINE.

You loafer there, cease whistling that low tune;
I'll give you one more chance, be Pantaloon!

^a*Change – Enter* ^bPANTALOOON.

You Orognome, vile snob from sole to crown.
Reform your tailor's bill, and become Clown.

Change – Enter ^cCLOWN.

Now for fun, fun, fun, fun!
The squeaking and the shrieking at the fun.²⁶³

HARLEQUINADE.

HARLEQUIN	Mr. EDWARD McLEAN
COLUMBINE	Miss MAGGIE McKEOWN
HARLEQUINA	Miss MARY FORD
PANTALOOON	Mr. J. H. HASKER
POLICEMAN	Mr. GEO. MELVILLE

S
O
N
L
Y

^aChange – S] ~ M ^bPANTALOOON Ed.] Pantaloon M ~. S ^cCLOWN Ed.]
Clown M ~. S

decorative Watteau lady or shepherdess; and the bunched plait over the buttocks or hips would have bounced comically during the energetic harlequinade.

²⁶² The nine muses of Greek mythology, the daughters of Zeus and Mnemosyne (Memory), whose 'hearts are set upon song and their spirit is free from care': Hesiod, qtd Edith Hamilton, *Mythology* (New York: Mentor, n.d.), p. 37.

²⁶³ The Melbourne libretto concludes at this point. According to the review in the *Argus* on 28 December, Harlequin was played by Mr Flexmore; Rosalie Duvalli was Harlequin *à la* Watteau; Heloise Duvalli, Columbine; Harry Sefton, Pantaloon; and Tom Lewis, Clown. Except for a reference to the 'graceful dancing' of the Duvalli sisters, the content of the Melbourne harlequinade is not known. The Sydney libretto concludes with the following, which is reproduced without the variety of fonts, font sizes and spacings of the original.



THE HOUSE THAT JACK BUILT

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AND

CLOWN (First Time in Australia) Mr. GEO. SIMMS

S
O
N
L
Y

SCENE 1 – POST OFFICE, SYDNEY

TRIP²⁶⁴ HARLEQUIN and COLUMBINE

CASCADE²⁶⁵ CLOWN and PANTALON

SCENE 2. – J. TURNER'S MARKET CLOTH HALL,
484 GEORGE STREET, and LEMAIRE'S TOY SHOP.

TARANTELLA²⁶⁶ HARLEQUIN and COLUMBINE

Two Bussy B B's – Bourcicault's Sensation Eclipse
Expedition²⁶⁷ – Drummed out and Drummed in –
Singing Dogs – Jump at conclusions.

SONG – "HOT CODLINS"²⁶⁸ – CLOWN.

Action realised – ^aGeneral Scramble.

^aGeneral *Ed.*] *Generai S*

²⁶⁴ Light quick dance step, here with comic intent.

²⁶⁵ Probably fireworks imitating a cascade of falling water with Clown and Pantaloon interacting.

²⁶⁶ Derived from a rapid, whirling southern Italian dance but possibly also from the notorious 'spider dance', performed in Australia 1855–56 by Lola Montez (1818–61, *ADB* v. 271–2).

²⁶⁷ For Boucicault, see p. 265 n. 120. The parody concerns the eclipse of the sun (12 December 1871) and the expedition mounted by the British Royal Society and its Australian chapters which chartered a steamship to take scientists to Cape Sidmouth in n. Queensland near the centre of the moon's shadow where the eclipse lasted for over four minutes: *SMH*, 27 October 1871, p. 5; 20 November, p. 5; 27 November, p. 4; 1 December, p. 10; 12 December, p. 4.

²⁶⁸ Popular clown's song since the time of Grimaldi. It concerns an old woman who gets drunk while selling 'codlins' (baked apples); the rhyming couplets anticipate that the last word of each verse will be a vulgarity which the audience shouts while the clown pretends shock. For the words, set to later music, see Samuel McKechnie, *Popular Entertainments through the Ages* (London: Low, Marston, 1931), facing p. 112; for the original melody line, see *The Musical Casket*; or, *Melodies for the Million*, ed. James MacEwen (London: Duncombe, [1843]), i. n.p.: *CPM* b.400.0; and see Appendix, p. 705.



**SCENE 3. – A WELL KNOWN SPOT IN
HYDE PARK, SYDNEY.**

Rustic Barley Dance – Unveiling of Captain Cook's
Statue²⁶⁹ – Inaugural Speech, Clown – Old English Sports.

TREBLE FLAG HORNPIPE – Harlequin, Columbine & Harlequina
Roast Beef of Old England – Old Tar's Hornpipe, on
Australian Soil, by Clown, as a full rigged Sailor – Royal
Salute – Britannia Rules the Waves.

Sc. 4. – G. H. SMITH, HATTER, GEORGE STREET,
and TAYLOR'S LADIES' WAREHOUSE, PITT
STREET.²⁷⁰

Unfortunate Doctor B,²⁷¹ – Marriages sold here – Our
Victoria reigns.

Sc. 5. – **THE LEVIATHAN PLUM PUDDING.**

Clown and Pantaloon in a Fix – Despair – Brightness
again.

**SC. 6. – SILVER TRELLED DELL IN THE
AUSTRALIAN FERNERY.**

S
O
N
L
Y

²⁶⁹ In 1869 the visiting Duke of Edinburgh laid the foundation stone in Sydney's Hyde Park. However the statue itself, commissioned from Thomas Woolner (1825–92, *ADB* vi. 438–9), was not unveiled until 1879, an event the pantomime anticipates by eight years. In the interim the 'unsightly meaningless pedestal' was considered 'a standing reproach to the patriotism of Australia' (*Town and Country Journal*, 1 March 1879, p. 395).

²⁷⁰ Real shops; the Sydney script in particular seems to have been written to allow extensive advertising by local firms, who presumably paid either in cash or kind.

²⁷¹ Another reference to the Bailey case; see 263:3 and note.