

**ACIS & GALATAEA, OR, THE BEAU! THE BELLE!!  
AND THE BLACKSMITH!!! A PIECE OF OXFORD  
EXTRAVAGANCE. WRITTEN FOR  
THE ANNUAL DRAMATIC PERFORMANCE AT  
THE VICTORIA THEATRE, OXFORD, DECEMBER,  
1869, IN AID OF THE RADCLIFFE INFIRMARY**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649764327

Acis & Galataea, or, the Beau! The Belle!! And the Blacksmith!!! A Piece of Oxford Extravagance. Written for the Annual Dramatic Performance at the Victoria Theatre, Oxford, December, 1869, in Aid of the Radcliffe Infirmary by Thomas F. Plowman

Except for use in any review, the reproduction or utilisation of this work in whole or in part in any form by any electronic, mechanical or other means, now known or hereafter invented, including xerography, photocopying and recording, or in any information storage or retrieval system, is forbidden without the permission of the publisher, Trieste Publishing Pty Ltd, PO Box 1576 Collingwood, Victoria 3066 Australia.

All rights reserved.

Edited by Trieste Publishing Pty Ltd.  
Cover @ 2017

This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out, or otherwise circulated without the publisher's prior consent in any form or binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

[www.triestepublishing.com](http://www.triestepublishing.com)

# THOMAS F. PLOWMAN

**ACIS & GALATAEA, OR, THE BEAU! THE BELLE!!  
AND THE BLACKSMITH!!! A PIECE OF OXFORD  
EXTRAVAGANCE. WRITTEN FOR  
THE ANNUAL DRAMATIC PERFORMANCE AT  
THE VICTORIA THEATRE, OXFORD, DECEMBER,  
1869, IN AID OF THE RADCLIFFE INFIRMARY**



*Mrs. Tomkins*  
*with the author's kind regards*

ACIS & GALATÆA,

OR

The Beau! the Belle!! and the Blacksmith!!!

A PIECE OF OXFORD EXTRAVAGANCE.

WRITTEN FOR THE

ANNUAL DRAMATIC PERFORMANCE

AT THE

VICTORIA THEATRE, OXFORD, DECEMBER, 1869,

IN AID OF THE RADCLIFFE INFIRMARY.

By Thomas Fisher *Plouman*

COPYRIGHT.

OXFORD:

SLATTER & ROSE, HIGH STREET.

1869.

(All rights reserved.)

Libn  
Dofell  
12-16-32  
27229

## CHARACTERS.

ACIS (a Sicilian—a beau desiring to be tied to Galatæa, whose beau-ideal he is, and “lovier so galliant and gay”—originally an Acistant Shepherd, Mr. A like the busy B did so “improve each shining hour” in minute calculations, as to be enabled to farm on his own account).

POLYPHEMUS (chief of the Cyclopes and Master of Vulcan’s Smithy—a black-smith who is made to look blue, is done brown, and ultimately turns out “not so black as he’s painted”—is cut up by Galatæa and cut down by Acis, who ends by cutting him out altogether—acts anything but on the square at first but comes round at last).

ARGES }  
BRONTES } (Cyclopes working under Polyphemus, very striking  
STEROPES } personages).

92 X (A I in the eyes of Nyddia—a guardian of the Sicilian peace, and an active officer in this piece, representing General Order accompanied by his staff).

BUTTONS (a page of Ancient History).

GALATÆA (the belle—who though an offspring of Neptune is seeking after Acis—a chased young lady, rather run after—won’t attempt to describe her—take your tickets early and go and see her).

NYDDIA (an area-belle—housemaid at Miss G’s establishment—for further information apply to 92 X).

PERIOD:—Once upon a time.

PLACE:—Island of Sicily.

## HISTORICAL NOTES.

NOTE No. 1.—Attention is respectfully called to the fact that all the Cyclopes, Polyphemus included, introduced to the audience, have two eyes, whereas popular opinion has credited them with but one, which is a mistake, as high modern authorities are of opinion that these worthy gentlemen were blessed with the same number of oculars as other people. They were, however, in the habit of arraying themselves in a species of head-gear with a hole in the centre, which parties, not personally acquainted with them, were apt to mistake for the solitary peeper attributed to them. The author has taken advantage of this eyedea to present his Cyclopes in a more attractive form than others have represented them, and has thereby avoided making such a *one-eyed* affair of it.

NOTE No. 2.—It has been stated by more than one eminent authority that Vulcan's forge was established underground. Quite correct, as far as it goes, it was. But the Act for the better ventilation of Workshops and Factories having been enforced against that respected manufacturer, (the Commissioners insisting that you could not expect to find a good draught of air in the bowels of the earth) he was compelled to transfer the seat of his operations from the inside to the outside of the world. *Which nobody can deny!*

## PROGRAMME OF SCENERY AND INCIDENTS.

---

### SCENE I.—THE FORGE.

"Under a spreading chesnut tree the village smithy stands," &c.

N.B. In order to fully realise the idea, the services of several *long fellows* have been specially secured to act as blacksmiths on this occasion. As they will have an opportunity of displaying their vocal abilities, it is hoped, from the style in which they *Hamlet* their voices, that they will be considered decidedly "harmonious blacksmiths."

Let's be *Gay*, boys!—Strike the iron whilst it's hot!

Honest industry *versus* idle harmony!

HE COMES! THE MASTER OF THE FORGE!!

*THE PILGRIM OF LOVE!*

The *Arrival* and the *Rival*.—"Music hath charms to soothe the savage breast," generally speaking, but not in this case.—

Nature's orator,

THE PLOT THICKENS!

Double dealings and double shuffles!—A *pas de deux* and a *do* for *Acis*!

### SCENE II.—A SICILIAN EXTERIOR.

The *rendezvous*!—"I'm the chap wot takes to prison."

THE INTERRUPTION!

Off we go!



## SCENE III.—THE SEA-NYMPH'S MARINE VILLA.

*DREAMS!*

Wooed, not won!—"He never told his love."—Quite a mistake, he did, and got snubbed for it.

## THE TROUBADOUR ENCHANTING.

"Oh happy, happy pair."

## SCENE IV.—ANOTHER EXTERIOR.

*HATRED, JEALOUSY, REVENGE, &c. THE VILLAIN, HA, HA!*

HELP, OH HELP! UNHAND ME, RUFFLAN!!

Where are we now?

The insult!—Only *blud* can atone!!

## THE COMBAT!

Now we're up, up, up, now we're down, down, down!—

Dreadful proceedings in Chancery!—One for his nob!!

HA! HE FALLS!!! THE MALEDICTION!

Horror, terror, remorse, anguish, &c., &c., &c.—Extraordinary

REVIVAL!—Of what?—But no, we will not anticipate.—

Arrival of the force!

"BLESS YOU, MY CHILDREN!"

Ditto! Haste to the Wedding!!

HAPPY CLIMAX.

N.B. In order that the production of this exciting drama may be as complete as possible,

NO EXPENSE HAS BEEN SPARED,

except where it could be saved, and

SEVERAL MAGNIFICENT SCENIC ILLUSIONS

will be left entirely to the imagination of the audience.

## YE ARGUMENT OF YE DRAMA.

AIR: "*The Ratcatcher's Daughter.*"

I'd have you know, some years ago,  
There liv'd a Sea-king's Daughter,  
In suitable style in Sicily's isle,  
Or somewhere about that quarter.  
A villa so neat was her retreat,  
Just overlooking the water.  
And the reigning toast all round the coast,  
Was the pretty little Sea-king's Daughter.

Chorus. (*As usual--All together, if you please.*)

A party queer, residing near,  
In matrimony sought her,  
And did propose ; but her lily-white nose  
Turn'd up when he came to court her.  
For another young man (deny it who can),  
In Cupid's net had caught her ;  
Head and ears above in desperate love,  
Fell this pretty little Sea-king's Daughter.

Chorus.

The slighted gent on mischief bent,  
Said "I'll not be love's martyr ;  
Her love be *cursed*, I'll marry her *fast*,  
And do my courting *arter*."

So this ruffian devis'd a plan,  
 Which nearly led to slaughter ;  
 And such a to-do you never knew,  
 All through this Sea-king's Daughter.

Chorus.

I'd p'raps best not, tell more of the plot,  
 But spare your tears and laughter.  
 You'll know the rest, if you digest  
 The play that follows hereafter.  
 So be content with this argument,  
 You couldn't have one much shorter ;  
 And I'll just be dumb on what's to come,  
 Concerning this Sea-king's Daughter.

Chorus.