

**MONA: AN OPERA  
IN THREE ACTS**

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Mona: an opera in three acts by Brian Hooker & Horatio W. Parker

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**BRIAN HOOKER & HORATIO W. PARKER**

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IN THREE ACTS**



# MONA

*An Opera in Three Acts*

*The Poem by*

BRIAN HOOKER

*The Music by*

HORATIO PARKER

UNIV. OF  
CALIFORNIA

New York

Dodd, Mead and Company

1911

## ARGUMENT

In the days of the Roman rule in Britain, *Quintus*, the son of the Roman Governor by a British captive, has grown up as one of his mother's people, known to them as *Gwynn*; has won place and power among them as a Bard, making their peace with Rome; and is to wed *Mona*, the foster-child of *Enya* and *Arth* and last of the blood of Boadicea. But a great rebellion has brewed in Britain under *Caradoc*, their chief Bard and *Gloom*, the Druid, foster-brother of *Mona*. She by birthright and by old signs and prophecies is foretold their leader; and thereto she has been bred up hating Rome and dreaming of great deeds. This *Gwynn* withstands in vain; and lest he lose *Mona* and all his power, is driven to swear fellowship in their conspiracy. Even so, for urging peace he is disowned and cast off by them and by her.

Nevertheless, he follows her as she journeys

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## ARGUMENT

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about the land arousing revolt; holding back the Roman garrisons from seizing her, and secretly saving her life and the life of the rebellion many times. For this he is blamed by *The Governor*, his father; but answers that through *Mona* he will yet keep the tribes from war. *The Governor* lays all upon him, promising to spare the Britons if they bide harmless, but if they strike, to crush them without mercy. *Gwynn* therefore, meeting *Mona* upon the eve of the battle, so moves her love for him that she is from then utterly his own. And in that triumph he begins to tell her of his plans for peace. But she, not hearing him out, and barely understanding that he is a Roman, cries for help and calls in the Britons upon him. Yet even so she will not betray him, and lies to save his life. They make him prisoner, and led by *Mona* and the Bards, rush forth against the Roman town.

The fight is crushed. *Arth* falls, and *Gloom* is hurt to death saving *Mona* against her will. *Gwynn*, escaping in the turmoil of defeat, comes upon them and tries to stay further harm, telling

## ARGUMENT

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*Mona* of his parentage and beseeching her aid. But she, having taken him for a traitor, takes him now for a liar; and deeming all their woe his doing and her fault for having saved his life, she slays him with her own hand. Then presently come *The Governor* and his soldiers; and *Mona*, before she is led away captive, learns how *Gwynn* spoke the truth, and how by yielding up her high deeds womanly for love's sake she might have compassed all her endeavor.



## THE PERSONS

MONA,— princess of Britain.

ENYA,— her foster-mother.

ARTH,— husband of Enya; a British tribesman.

GLOOM,— their son; a Druid.

NIAL,— a changeling.

CARADOC,— the chief Bard of Britain.

THE ROMAN GOVERNOR OF BRITAIN.

QUINTUS,— his son; known among the Britons  
as GWYNN.

Roman soldiers; Britons, both men and women.

THE PLACE is Southwestern Britain; THE TIME is about the end of the first century A.D., during the earlier years of the Roman occupation. The story, however, is not historical, but wholly fictitious; nor has any attempt been made to secure historical or archæological precision at the expense of human vividness.

ACT THE FIRST

*Arth's Hut.*

*Morning in Midsummer.*

## ACT I

*The scene represents ARTH'S hut in the forests of southwestern Britain: a rough, sombre interior, so arranged as to appear smaller than the actual dimensions of the stage. Walls and roof are of unhewn logs; the floor is of earth, strewn with rushes and the skins of beasts. Other skins and various clumsy implements hang upon the walls and from the rafters; but there are no warlike weapons to be seen. The rear wall (which is the front of the hut) slants up stage from \* right to left, so that the left side of the set*

\* *Right and Left* mean throughout the right and left of a person on the stage, facing the audience; *Above* and *Below* mean away from and toward the footlights.