

**ARMAND; OR, THE PEER
AND THE PEASANT. A
PLAY, IN FIVE ACTS**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649017164

Armand; or, The peer and the peasant. A play, in five acts by Anna Cora Mowatt

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Cover @ 2017

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ANNA CORA MOWATT

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OR,

THE PEER AND THE PEASANT.

A Play,

IN FIVE ACTS.

BY

ANNA CORA MOWATT,

AUTHOR OF "FASHION," A COMEDY, "EVELYN," ETC.

"Ancient Heaven

Extends its arch o'er all, and mocks the span
Of palaces and dungeons; where the heart
In its free beatings 'neath the coarsest vest,
Claims kindred with diviner things than power
Of kings can raise or stifle."

TALFOURD.

LONDON:

W. NEWBERY, 6, KING STREET, HOLBORN.

1849.



ENTERED AT STATIONERS' HALL.

Notice to Managers.

↳ The *acting* copyright of this Play, in Great Britain, is the sole property of W. WATTS, Esq., Lessee of the Marylebone Theatre, and it cannot be performed without his written permission. All applications to be addressed to the Theatre, New Church Street, London.

ENTERED ACCORDING TO ACT OF CONGRESS, IN THE
YEAR 1849, BY JAMES MOWATT,

*In the Clerk's Office of the District Court of the Southern District
of New York.*

Notice.

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LONDON :

Walton and Mitchell, Printers, 24, Wardour Street, Oxford Street.

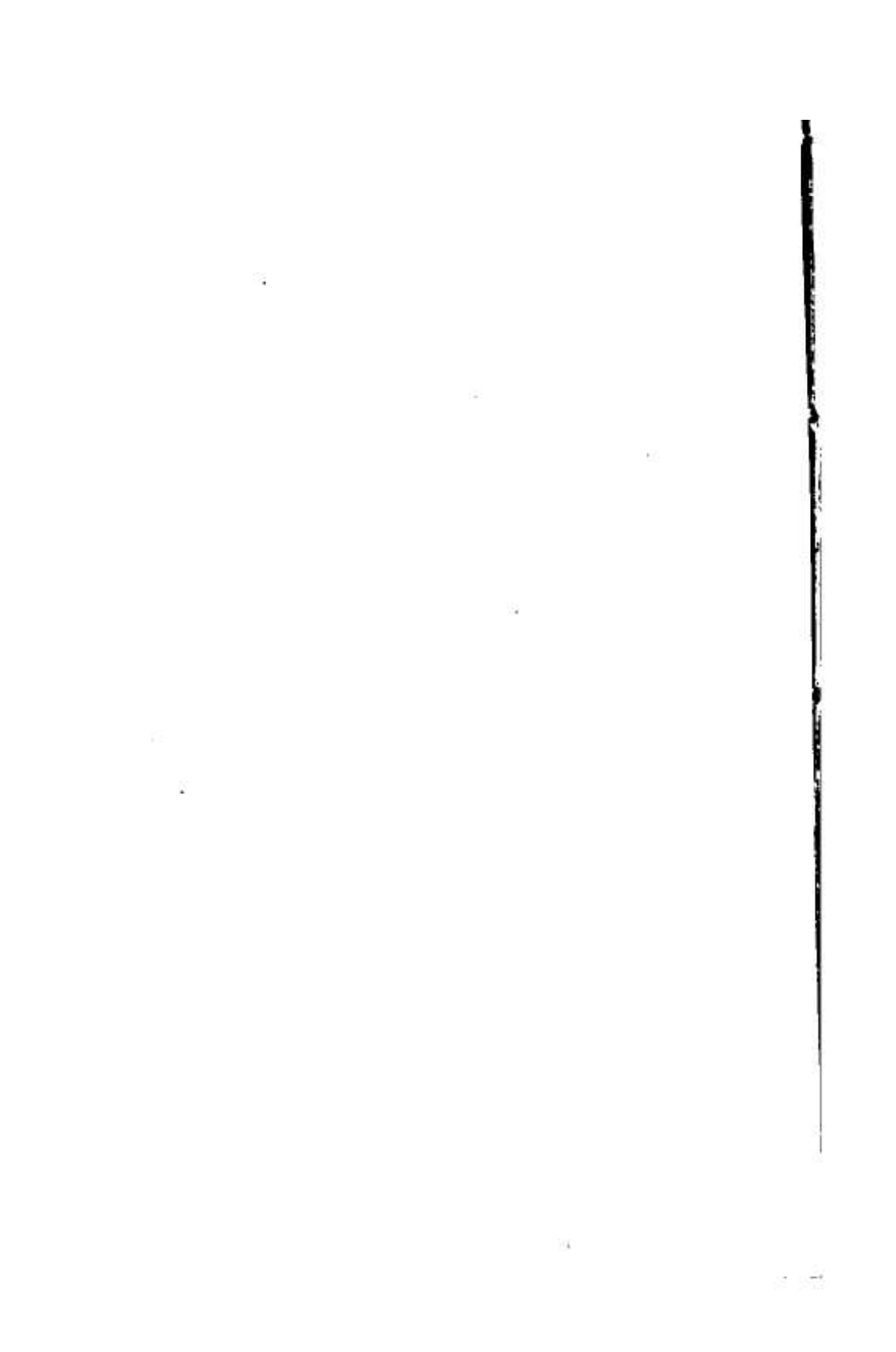
TO
MRS. JOHN H. WILKINS,
BOSTON, MASSACHUSETTS.

MY DEAR MRS. WILKINS,

Allow me to dedicate "*Armand*" to you—
one of the first and dearest amongst those absent
friends, of whose love I have had such abundant
proofs. I would say to you, as to them, that,
highly as I prize the success with which "*Ar-*
mand" has been favored before a British public
—that success can never diminish the value of
the enthusiastic greeting the Play received in
my own beloved land. And I beg my country-
men to believe that the ample record of home-
kindnesses dwells ever freshly in my memory.

I am,
My dear Madam,
Respectfully and most affectionately
Yours,
ANNA CORA MOWATT.

London, Feb. 22nd, 1849.



INTRODUCTION.

THE play of *Armand; or, the Peer and the Peasant*, was produced at the Park Theatre, New York, September 27th, 1847, and subsequently in Boston, Massachusetts. It was represented before a London audience, at the Theatre Royal, Marylebone, January 18th, 1849, and was acted twenty-one successive nights.

In England, as in America, the indulgence of the audience towards the production of a woman, and the exertions of the actors, rendered its success unequivocal and even brilliant.

Some slight liberty has been taken in portraying the character of Louis XV., who is not rendered so totally and revoltingly destitute of virtues as he is described by historians; but I trust the license is a pardonable one.

That Richelieu had a daughter, by a secret marriage, who was brought up in privacy, there is some little authority for believing, and the fact (if it be one) has already been made the subject of novels, &c.

The character of Armand has been objected to, as not

belonging to the reign of Louis XV., but I think historical records will bear me out in the conclusion, that it was during his reign that the seeds of the revolution were sown, and already began to shoot forth in the breasts of the lower orders. Armand's sentiments are but the foreshadowing of that revolution.

My acknowledgments are due and cheerfully paid to Mr. WATTS, the Manager of the Marylebone Theatre, for the liberality evinced in putting the play upon the stage, and in all his other arrangements—to Mr. DAVENPORT, for his impressive and spirited impersonation of the character of Armand—to the Ladies and Gentlemen of the company, for the heartiness with which they, one and all, contributed their exertions, and to the scenic Artist, for the admirable manner in which his labours were executed. I acknowledge with pleasure that to the united efforts of these parties the play was largely indebted for its success.

A. C. M.

London, February 22nd, 1849.

COSTUMES.

KING LOUIS.—First dress: Light blue velvet coat, and white satin long vest, richly trimmed with silver, large cuffs, full shirt sleeves and frills, white satin breeches, long stockings, gartered below the knee, three-cornered hat, trimmed with lace and white feathers, white neckcloth and frills, crimson bow and diamond brooch, steel-hilted sword, broad white ribbon, with star over right shoulder, star on left breast, cane with rich tassels and cord, black shoes and buckles, on crimson ribbon, red heels, full powdered ringlet wig.—Second dress: Rich disguise, cloak and hat.—Third dress: Crimson velvet coat, trimmed with gold, blue ribbon over right shoulder, rest as before.

RICHELIEU.—First dress: Dark blue velvet coat and silver, white breeches and frills, sleeves, shoes, hat, sword, wig, &c., all of same style as King's; white broad ribbon over right shoulder, blue ribbon and diamond pin.—Second dress: Darker velvet, and gold, rest as before.

D'ANTIN.—First dress: Morocco velvet and silver, black satin breeches, white stockings, frills, sleeves, shoes, hat trimmed with black feather, mourning sword, &c., all same style as King's; purple ribbon over right shoulder, full powdered ringlet wig, bald front, black ribbon and pin.—Second dress: Black and gold, same style, rest as before.

ARMAND.—First dress: Salmon and blue short coat and full breeches, large cuffs, full shirt and sleeves, collar turned over, black ribbon, blue and white striped stockings, black shoes and buckles, white hat, trimmed with blue, and pink wreath, nosegay, in left button hole, ringlet wig.—Second dress: Blue military coat, trimmed with gold, high military boots and spurs, broad sword, shoulder belt, sword to break, white neckcloth and frills, red bow and brooch, powdered wig and ribbon.

VICTOR.—First dress: Salmon and silver, vest, breeches, stockings, garters, hat, shoes, sword, &c., &c., all same style as King's, powdered wig.—Second dress: Garnet velvet and gold, rest as before.

LE SAGE.—First dress: Brown coat, plain breeches, stockings over knee, shoes and buckles, long salmon vest, same style as the rest, hat without trimming, powdered wig and bag.—Second dress: Black velvet, trimmed with dark blue ribbon, rest as before.

MALE PEASANTS.—Various colors, same style as Armand.

OFFICER AND GUARDS.—White military coats, three-cornered hats, powder, white cravats, &c.

PAGES.—Court dresses, same style as King's, powder, &c.

BLANCHE.—First dress: White muslin cottage dress, with rows of white satin ribbon around the skirt, on the head a wreath of white may-flowers, shaped like coronet, a garland of white flowers, hung from the left shoulder.—Second dress: Plain white muslin slip, same wreath.—Third dress: A sober colored merino, made in the style of Louis XV., the boddice, trimmed with a roche of pink silk and pompadour rosettes down the front, open skirt looped all around with same rosettes, under skirt of embroidered muslin, a band of pearls on the head.—Fourth dress: Silver brocade, embroidered in blue, closed in front, and looped all around with boaches of blue and silver leaves, the boddice, trimmed with ruches of white tulle and blue ribbon, under skirt of salmon colored satin, linings of brocade the same, powdered hair, with a small wreath of blue and silver leaves on one side, diamond ornaments.

BABETTE.—First dress: Orange colored skirt, blue merino boddice, black velvet jacket, white apron, high peasant cap, high-heeled shoes, colored stockings.—Second dress: Red petticoat, black jacket, cap, &c., as before.

JAQUELINE.—First dress: Striped under skirt, over dress of gay colored chints, tucked up, laced boddice, cottage cap, small white apron, striped stockings.—Second dress: Indian silk dress, made in same style as the first.

Peasant dresses, in same style as Jaqueline, but none in white.