

**HALVEI THE UNKNOWN:
AN ORIGINAL DRAMA
IN THREE ACTS**

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Halvei the Unknown: An Original Drama in Three Acts by Thomas Egerton Wilks

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THOMAS EGERTON WILKS

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AN ORIGINAL DRAMA
IN THREE ACTS**

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AN ORIGINAL DRAMA

IN

THREE ACTS

BY

THOMAS EGERTON WILKS

AUTHOR OF

*The King's Wager—The Dream Spectre—The Red Crow—Wenlock of Wenlock—Death Token—Michael Erie—The Black Domino—The Wren Boys—Rinaldo Rinaldini—Lord Darnley—The Crown Prince—Roll of the Drum—Eily O'Connor—Ben the Boatwain—Lady of Lambythe—Ruby Ring—Sixteen String Jack—Woman's Love—Scarlet Mantle—Gaspard Hauser—Raffaello the Reprobate—Crichton of Chanis—Captain's not a-miss—State Secrets—Jacket of Blue—The Brothers—Sudden Thoughts—'Tis She—Bamboozling—Railroad Station—Serjeant's Wedding—My Wife's Dentist—My Valet and I—Ambassador's Lady—A Mistaken Story—The Devil's in it—Seven Clerks—The Miller of Whetstone—Raven's Nest,
&c. &c. &c.*

LONDON:

THOMAS HAILES LACY,

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(Opposite Southampton Street, Covent Garden Market.

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HALVEI THE UNKNOWN.

*As performed at the City of London Theatres,
September 30, 1848.*

CHARACTERS.

PHILLIP D'ARVILLE, <i>an Advocate</i>	Mr. W. MILBORNE.
LYONNET ST. CLAIRE, <i>a Gentleman of Fortune</i>	Mr. GRANT.
HALVEI THE UNKNOWN	Mr. HENRY HOWARD.
TRIPTOLEMUS JONQUILLE JOGINOT	Mr. CIRENO.
JEAN MORET, <i>the Valet to St. Claire</i>	Mr. W. PHILLIPS.
LOUIS, <i>an Officer of Gen'd'armes</i>	Mr. LEESON.
ADRIAN, <i>Clerk to D'Arville</i>	Mr. G. LACEY.
FOOTMAN	Mr.
CLARA ST. CLAIRE	Miss ELIZA CLAYTON.
MADAME D'ARVILLE	Mrs. LOVEDAY.
OCTAVIE	Mrs. BROOKS.

COSTUMES.

Period—1805. Place—Lyons.

- D'ARVILLE.—Black suit, breeches, waistcoat, and cut off coat, black silk stockings, powder.
- ST. CLAIRE.—Blue coat, white waistcoat and breeches, white silk stockings, powder. *2nd dress.*—Puce riding frock, white waistcoat, grey tights, top boots, broad brimmed round hat.
- HALVEI.—Old frock coat, tattered trousers, fleshings and shoes, old hat. *2nd dress.*—Brown frock, leather tights, top boots.
- JOGINOT.—Long tailed body coat, striped waistcoat, black breeches, white stockings, cocked hat, powder.
- MORET.—Light striped coat, white waistcoat, nankeen breeches, striped stockings.
- LOUIS.—Blue body coat with white facings, white breeches, and high boots, cocked hat.
- ADRIAN.—Dark suit.
- CLARA.—Handsome satin dress, jewels, powder. *2nd dress.*—White muslin, straw hat, black lace scarf.
- MADAME.—Handsome silk dress, jewels, powder. *2nd dress.*—Pink silk.
- OCTAVIE.—Plain neat blue silk, black silk apron, full cap.

PROGRAMME OF THE SCENERY AND INCIDENTS.

ACT I.

ANTE-CHAMBER AND BALL-ROOM

IN THE HOUSE OF ST. CLAIRE.

Suspicious of a Wife's Fidelity—A jealous Wife and her victim
Husband—Food for the Yellow Fiend—Joginôt learns a Secret—
Arrival of the Unknown.

THE MYSTERY.

MADAME ST. CLAIRE'S BOUDOIR.

The Painful Interview—A Dearly Purchased Silence—The
Assassin and his Victim—A Return from the Grave—The Galley
Slave Triumphant—The Husband's Doubts again aroused—and

TABLEAU OF CONSTERNATION.

ACT II.

THE OFFICE OF D'ARVILLE.

The Honest Lawyer and his Angry Wife—The Appearance of
the Unknown—He Disposes of his Wife, overwhelmed by the
honest firmness of the Faithful Friend—The Thief pursues his
Profession—A Cloak for Knavery—Despair of Clara—Her Rescue
by the Hand of Friendship—Unexpected Arrival of St. Claire—
Concealment and Narrow Escape of Clara—The Husband reveals
his Suspicions—The Wife's Agony—The Jealousy of Madame
D'Arville—Joginôt learns another Secret, but does not keep it—
Climax of Dismay—All Revealed, and Frenzied Attempt upon
the Life of his Friend.

Halves the Unknown—3.

GIFT OF
ROBERT GOULD SHAW
JUN 24 1926

ACT III.

GARDEN OF ST. CLAIRE'S HOUSE.

Interview of the Heartbroken Wife with her Deceived Husband
—His Determination to Separate from her for ever.

STREET IN LYONS.

The Ruined Gamester—Joginôt in High Triumph—He Gains
Another Secret, and Loses his Money—Which is the Thief?—
Never Judge by Appearances—Joginôt Seized by the Gen'
darmes—Escape of the Unknown.

GARDEN OF ST. CLAIRE BY NIGHT.

The Parting Interview of St. Claire and his Wretched Wife.

THE APPOINTED DUEL

OF

DEATH TO ONE OR BOTH.

DISTRACTION OF CLARA.

THE RETRIBUTIVE BULLET.

THE MYSTERY REVEALED,

AND

DEATH OF HALVEI,

THE MURDERER AND GALLEY SLAVE OF LYONS.

Halvei the Unknown—4.

This Drama is the property of Thomas Hailes Lacy.

HALVEI THE UNKNOWN.

ACT FIRST.

SCENE FIRST.—*An Antechamber to a Ball Room, in the House of St. Claire. Large folding doors, c., open, displaying ball, brilliantly lighted up—a chair on stage.*

Music—Enter JEAN, cautiously, L.

JEAN. I haven't been able to see master yet, and when I do see him, my information won't please him. Poor soul! since he has turned jealous of his wife, all the happiness he used to enjoy is gone, and yet he can't positively find out that she is guilty. That's a very wonderful thing! especially, considering he has the advantage of having in his employ so shrewd and inquiring a mind as that possessed by Jean Morét! But here he comes!

Enter ST. CLAIRE, R. 2 E.

ST. C. The guests are beginning to arrive, and I must be prepared to greet them with a smiling face, although my heart throbs with agony! Oh, Clara—Clara! were I but assured of your innocence—nay, did I but know for certain of your guilt—even that maddening discovery would be relief to this dreadful state of doubt. I cannot help harping on the odious theme! When I know all, I may be an object of pity—sooner than that, I'd—

JEAN. Sir!

ST. C. (R.) Ha! you here! Now, sir, speak, has my wife been out again to-day?

JEAN. (L.) All the morning, sir—while you were at your office, she was absent from her home.

ST. C. Great heaven!

JEAN. When she returned, I could perceive she had been weeping. When she left the house, I had a great mind to follow her, but that you had forbidden me.

ST. C. You did right not to follow her—I will have no spying upon my wife. Away! (*going up*)

JEAN. I go, sir! (*aside*) What a fortunate thing it is for master that he has got in his employ so clever a servant.

Exit, L.

ST. C. (*advances*) I will be satisfied—ay, and to-morrow shall decide me. She shall explain this mystery, or we part. She is here! (*goes L.*)

Music—Enter CLARA from the ball-room—she has a letter in her hand.

CLARA. (*R.*) As usual! a note of excuse from D'Arville—his wife is ill! of course, she will not let him come.

ST. C. She is very jealous of her husband!

CLARA. Oh, very—it is positively ridiculous to see it. He cannot speak to another woman without her fancying that he is making love to her. What a very contemptible passion jealousy is!

ST. C. Sometimes; for instance, as in her case; but where a loving husband has reasonable cause to doubt his wife, it ceases to be contemptible, and in reality becomes agony.

CLARA. (*aside*) That was meant for me. Oh, wretched Clara! thy dearly prized happiness totters to its fall.

Enter FOOTMAN, L. 2 E.

FOOTMAN. Monsieur and Madame D'Arville. (*bows*)

ST. C. D'Arville!

CLARA. They are come, then.

Enter D'ARVILLE and MADAME, L. 2 E.

Exit FOOTMAN, L. 2 E.

My dear madame—my dear sir, I am charmed to see you.

(*all shake hands.*)

ST. C. After your note, this pleasure was unexpected.

D'AR. Why, my dear friend, you see—

MADAME. (*interrupts*) Yes, you see that afterwards I got a little better, and as my dear husband appeared to wish so particularly to come to your party this evening, why I resolved not to disappoint him.

ST. C. And quite right, too.

MADAME. (*R.—aside*) I am certain he is come here to see some woman. If I can find out who it is, I'll tear her eyes out.

(*the other three have been talking together, and now laugh.*)

CLARA. A most singular and amusing being, certainly.

MADAME. Who is that, pray?

CLARA. Your friend Joginôt, who thinks every woman he sees is in love with him, and talks of nothing but dancing!

St. C. He quite amuses us! We expect him here to-night.

D'AR. Then a bit of fun is certainly in store for us.

St. C. Come, let us join the dances. Madame D'Arville permit me—D'Arville, take charge of my wife.

(*Music—MADAME takes St. CLAIR's arm—CLARA that of D'ARVILLE—they go up—St. CLAIR and MADAME first; they exeunt c., which the other two perceiving, come down hastily.*)

CLARA. (*agitated*) Tell me, my friend, is there hops for me?

D'AR. Everything will be decided to-morrow. He has received your note, telling him to be at my office at twelve o'clock, and says he will be there. You call at one, and you shall know the result.

CLARA. Oh, what will become of me if he does not comply. My husband already suspects with jealous fear; and if he leaves me I shall perish.

D'AR. Be composed—rely on me—I have no doubt I can buy this villain's secrecy. (*she weeps*) Pray be calm, the more especially as I have something to tell you which will require all your fortitude.

CLARA. (*starts*) Ha! speak on!

D'AR. He is watching, outside this house, at this moment.

CLARA. He! who?

D'AR. The man you dread—I mean Hal—

CLARA. (*interrupts hurriedly*) Hush! mention not that name! what can be his object?

D'AR. I fear to get admittance to this house.

CLARA. Oh, Heaven!

D'AR. Be not alarmed! I merely mentioned this circumstance to prevent his unexpected presence from frightening you. I do not myself think it possible for him to enter the house, for as I came in I cautioned the servants, most particularly, to be careful whom they admitted.

MADAME D'ARVILLE appears, c.—*she starts.*

MADAME. Alone with Madame St. Claire! Why, it never can be she!

CLARA. Oh, my best, my only friend, how can I thank you?

MADAME. Gracious me!

D'AR. It was to see you that I so particularly wished to come hither this evening.

MADAME. I shall burst!