

**THE DYNASTS; A DRAMA OF THE
NAPOLEONIC WARS, IN THREE
PARTS, NINETEEN ACTS, & ONE
HUNDRED AND THIRTY SCENES,
PART FIRST**

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The dynasts; A drama of the Napoleonic wars, in three parts, nineteen acts, & one hundred and thirty scenes, part first by Thomas Hardy

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THOMAS HARDY

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THE DYNASTS

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A DRAMA

OF THE NAPOLEONIC WARS,
IN THREE PARTS, NINETEEN
ACTS, & ONE HUNDRED AND
THIRTY SCENES

BY

THOMAS HARDY

PART FIRST

*And I heard sounds of insult, shame, and wrong,
And trumpets blown for wars.*

New York

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1904

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PREFACE

THE Drama here presented is concerned with the Great Historical Calamity, or Clash of Peoples, artificially brought about some hundred years ago.

The choice of such a subject was mainly due to three accidents of locality. It chanced that the writer was familiar with a part of England that lay within hail of the watering-place in which King George the Third had his favourite summer residence during the war with the first Napoléon, and where he was visited by ministers and others who bore the weight of English affairs on their more or less competent shoulders at that stressful time. Secondly, this district, being also near the coast which had echoed with rumours of invasion in their intensest form while the descent threatened, was formerly animated by memories and traditions of the

desperate military preparations for that contingency. Thirdly, the same countryside happened to include the village which was the birthplace of Nelson's flag-captain at Trafalgar.

When, as the first published result of these accidents, *The Trumpet-Major* was printed, more than twenty years ago, I found myself in the tantalizing position of having touched the fringe of a vast international tragedy without being able, through limits of plan, knowledge, and opportunity, to enter further into its events; a restriction that prevailed for many years. But the provokingly slight regard paid to English influence and action throughout the struggle by those Continental writers who had dealt imaginatively with Napoléon's career, seemed always to leave room for a new handling of the theme which should re-embody the features of this influence in their true proportion; and accordingly, on a belated day about six years back, the following play was outlined, to be taken up now and then at wide intervals ever since.

It may, I think, claim at least a tolerable fidelity to the facts of its date as they are

given in ordinary records. Whenever any evidence of the words really spoken or written by the characters in their various situations was attainable, as close a paraphrase has been aimed at as was compatible with the form chosen. And in all cases outside oral tradition, accessible scenery, and existing relics, my indebtedness for detail to the abundant pages of the historian, the biographer, and the journalist, English and foreign, has been, of course, continuous.¹

It was thought proper to introduce, as supernatural spectators of the terrestrial drama, certain impersonated abstractions, or Intelligences, called Spirits. They are intended to be taken by the reader for what they may be worth as contrivances of the fancy merely. Their doctrines are but tentative, and are advanced with little eye to a systematized philosophy warranted to lift "the burthen of the mystery" of this unintelligible world. The chief thing hoped for them is that they and their utterances may have dramatic plausibility enough to procure for them, in the words of Coleridge, "that

¹ It is intended to give a list of the chief authorities at the end of the Third Part.