

**RICHELIEU: OR, THE
CONSPIRACY; A
PLAY, IN FIVE ACTS**

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Richelieu: Or, The Conspiracy; a Play, in Five Acts by Edward Bulwer Lytton

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EDWARD BULWER LYTTON

**RICHELIEU: OR, THE
CONSPIRACY; A
PLAY, IN FIVE ACTS**



THE
WILLIAM WARREN
* EDITION *
OF STANDARD PLAYS



RICHELIEU

WALTER H. BAKER & CO.
NO 23 WINTER STREET
BOSTON

RICHELIEU; OR, THE CONSPIRACY

A PLAY IN FIVE ACTS

BY

SIR EDWARD BULWER LYTTON

Printed from the most approved prompt-books, showing all the usual cuts and the traditional stage business.

BOSTON

Walter H. Baker & Co.

1896

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CHARACTERS.

As first performed at the Theatre Royal, Covent Garden (under the management of Mr. Macready), Thursday, March 7, 1839.

LOUIS THE THIRTEENTH	MR. ELTON
GASTON, DUKE OF ORLEANS, <i>Brother to Louis XIII</i>	MR. DIDDEAR
BARADAS, <i>Favourite of the King, First Gentleman of the Chamber, Premier Ecuyer, etc.</i>	MR. WARDE
CARDINAL RICHELIEU	MR. MACREADY
THE CHEVALIER DE MAUPRAT	MR. ANDERSON
THE SIEUR DE BERINGHEN, <i>in attendance on the King; * one of the Conspirators</i>	MR. VINING
JOSEPH, <i>a Capuchin, Richelieu's confidant</i>	MR. PHELPS
HUGUET, <i>an Officer of Richelieu's household guard; a Spy</i>	MR. GEORGE BENNETT
FRANÇOIS, <i>first Page to Richelieu</i>	MR. HOWE
FIRST COURTIER	MR. ROBERTS
CAPTAIN OF THE ARCHERS	MR. MATTHEWS
CLERMONT	MR. TILBURY
SECRETARIES OF STATE	{ MR. YARNOLD MR. PAYNE
GOVERNOR OF THE BASTILE	MR. WALDRON
GAGLER	MR. AVLIFFE
<i>Courtiers, Pages, Conspirators, Officers, Soldiers, etc.</i>	
JULIE DE MORTEMAR, <i>an orphan, Ward to Richelieu</i>	MISS HELEN FAUCIT
MARION DE LORME, <i>Mistress to Orleans, but in Richelieu's pay</i>	MISS CHARLES

* Properly speaking, the King's First Valet de Chambre, a post of great importance at that time.



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FROM
THE BEQUEST OF
EVERT JANSEN WENDELL
1918

INTRODUCTION.

ON Oct. 24, 1838, William Charles Macready, at this time manager as well as leading actor at the Theatre Royal, Covent Garden, wrote in his diary: "Letter from Bulwer, informing me that he had made out the rough sketch of a play, an historical comedy on the subject of Richelieu. I answered him, 'Delighted at the news.'"

The famous novelist's "Duchesse de la Vallière" had already failed, but "The Lady of Lyons," anonymously produced, had succeeded; and Macready, suffering all the annoyances of an actor-manager in sad need of a new play, was prepared to welcome with enthusiasm another attempt by Sir Edward George Bulwer, of whose ability, patience, and industry the diary of the player has preserved abundant proof.

Macready received the first draft of "Richelieu" on Nov. 12, and, between that date and the night of its successful production, March 7 of the following year (1839), the play was several times reconstructed. Its original form was a great disappointment to the actor, and Bulwer — at first reluctantly but finally gratefully — accepted the suggestions, and profited by the experience of the friend to whom he owed much of his success as a play-maker. There is no question but that, in its final form, the construction of the play was more Macready's than Bulwer's. It was the actor who suggested the admirable use, in Act V., of the incidents from Alfred de Vigny's "Cinq Mars," Hazlitt's translation of which was then very popular.

"Richelieu" was read to the company at Covent Garden, Jan. 5, 1839. When it was produced two months later, Macready, in the title rôle, was supported by Helen Faucit, now Lady Martin, as

Julie de Mortemar. James Anderson, who afterward managed Drury Lane, and is famous as the original Ingomar, was the Adrien de Mauprat; while the Father Joseph was Samuel Phelps, still looked back to by actors, like Sir Henry Irving, as one of the best all-round players the London stage has known, and who, as manager of Sadler's Wells Theatre, made some of the most notable and dignified revivals of Shakespeare the English theatre has seen. Henry Howe, so long associated with the London Lyceum Company, was the François. Out of these five players Lady Martin still survives, better known to-day as a writer on Shakespeare's heroines than as an actress.

Since the production of the play the title *rôle* has been a popular one with leading men and with stars. The attractive combination of comedy and melodrama, with opportunities for declamatory climaxes, is of the sort to excite audiences; and for that reason, if for no other, would appeal to actors. In addition to acting opportunities, the play has a romantic story, and that popular feature, — a happy ending.

In the autumn of the year that witnessed its first production in London, Edwin Forrest, the rival of Macready, played Richelieu in this country. To make a list of the actors who have attempted the *rôle* since would be to name nearly all the legitimate stars, and a large number of leading men, who achieved heroic parts in the days of *répertoires*. The most famous of many Richelieus in this generation is generally conceded to have been the late Edwin Booth. This eminent actor found in the *rôle* opportunities for some of his best work, and to the end of his days it was one of his most congenial and successful parts. It is impossible to say when Booth first played Richelieu. It was probably in 1856. As early as 1851 he recited portions of it, notably the curse scene of Act IV. It was in this part, in 1861, that he conquered London, which had looked askance at his Shylock, and then rejected it.

As originally presented, "Richelieu" consisted of five acts and

nine scenes, each act except the fourth being in two scenes. Of late it has been customary to omit Scene 2 of Act III., and Scene 1 of Act V.; and in preparing this acting version of the play that tradition has been followed, as it reduces the drama to the shape in which players want it, and theatre-goers are accustomed to see it, and the acting gains materially by the condensation. In the matter of business, this edition follows carefully the best stage authorities, the prompt-books of the most representative performers of the leading *rôle*, both stock and star, having been carefully collated to this end. The text has been reduced to its usual acting form, all the traditional "cuts" having been made, and not merely indicated, so that the version is immediately available for successful performance without change or alteration. The business indicated, while purposely not greatly elaborated, will be found entirely sound and amply suggestive.

M. A.