

**THE LADY OF LYONS,  
OR LOVE AND PRIDE:  
A PLAY IN FIVE ACTS**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649339785

The lady of Lyons, or Love and pride: a play in five acts by Edward Bulwer Lytton

Except for use in any review, the reproduction or utilisation of this work in whole or in part in any form by any electronic, mechanical or other means, now known or hereafter invented, including xerography, photocopying and recording, or in any information storage or retrieval system, is forbidden without the permission of the publisher, Trieste Publishing Pty Ltd, PO Box 1576 Collingwood, Victoria 3066 Australia.

All rights reserved.

Edited by Trieste Publishing Pty Ltd.  
Cover @ 2017

This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out, or otherwise circulated without the publisher's prior consent in any form or binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

[www.triestepublishing.com](http://www.triestepublishing.com)

**EDWARD BULWER LYTTON**

**THE LADY OF LYONS,  
OR LOVE AND PRIDE:  
A PLAY IN FIVE ACTS**



THE  
LADY OF LYONS;  
OR,  
LOVE AND PRIDE.

THE  
LADY OF LYONS;  
OR,  
LOVE AND PRIDE.

*A Play*

IN FIVE ACTS,

AS PERFORMED AT THE THEATRE ROYAL COVENT GARDEN.

BY THE AUTHOR

OF

"EUGENE ARAM," "THE LAST DAYS OF POMPEII,"  
"RIENZI," &c.

ELEVENTH EDITION.

---

LONDON:  
SAUNDERS AND OTLEY, CONDUIT STREET.  
1839.

22426.27.7

**HARVARD COLLEGE LIBRARY  
FROM  
THE BEQUEST OF  
EVERT JANSEN WENDELL  
1918**

LONDON:  
Printed by W. Clowes and Sons,  
1A, Charing Cross.

10

**THE AUTHOR OF "ION,"**

**WHOSE GENIUS AND EXAMPLE HAVE ALIKE CONTRIBUTED**

**TOWARDS THE REGENERATION**

**OF**

**THE NATIONAL DRAMA,**

**THIS PLAY IS INSCRIBED.**



## P R E F A C E.

---

AN indistinct recollection of the very pretty little tale,—called “The Bellows-Mender,” suggested the plot of this Drama. The incidents are, however, greatly altered from those in the tale and the characters entirely re-cast. In the selection of the time in which the Play has been laid, I was guided, naturally and solely, by the wish to take that period in which the incidents might be rendered most probable, and in which the probationary career of the hero, in the Fifth Act,—might be sufficiently rapid for dramatic effect, and (on account of that very rapidity) in accordance with the ordinary character and events of the age. The early years of the first and most brilliant successes of the French Republic appeared to constitute the only epoch in which these objects could be attained. It was a period when, in the general ferment of society, and the brief equalization of ranks, Claude's high-placed love, his ardent feelings, his unsettled principles,—the struggle between which makes the passion of this drama,—his ambition, and his career, were phenomena that characterised the time itself, and in which the spirit of the nation went along with the extravagance of the individual. In some respects, Claude Melnotte is a type of that restless, brilliant, and evanescent generation that sprung up from the ashes of the terrible Revolution,—men, born to be agents of the genius of Napoleon, to accomplish the most marvellous exploits, and to leave but little of permanent triumph and solid advantage to the succeeding race.

In selecting this period as one best suited to the development of a story which seemed to me rich in materials of dramatic interest, I can honestly say that I endeavoured, as much as possible, to avoid every political allusion applicable to our own time and land,—our own party prejudices and passions. How difficult a task this was, a reference to any Drama, in which the characters are supposed to live under Republican institutions, will prove! There is scarcely a single play, the scene of which is laid in Rome, in Greece, in Switzerland, wherein political allusions and political declamations are not carefully elaborated as the most striking and telling parts of the performance.\*

The principal fault of this Play, as characteristic of the time, is, perhaps, indeed, the too cautious avoidance of all those references to Liberty and Equality in which, no doubt, every man living at that day would have hourly indulged. The old and classical sentiment, that virtue is nobility, contains the pith of the political creed announced by Claude Melnotte; and that sentiment is the founder, and often the motto, of Aristocracy itself. In fact, the enthusiasm of Claude is far more that of a soldier than a citizen;† and it is not the reasoner nor the politician,—but the man, with his feelings and his struggles,—with whom the audience sympathise, when he glories in the redemption of his name. It is perfectly clear that neither the English author nor the English audience can recognise much in harmony with their own sentiments, when Claude declares that the gold he has won in the campaign in Italy “*is hallowed in the cause of nations!*” The question for us to consider is, not whether an Englishman or a philosopher would think that there was any sanctity in the principles of that brilliant war, but

\* The noble Tragedy of “*Ion*” has for its very plot, its very catastrophe, almost its very moral, the abolition of Royalty and the establishment of a Republic;—yet no one would suspect Serjeant Talfourd of designing the overthrow of the British Constitution.

† The allusion to the rapidity of promotion in the French army was absolutely necessary to the conduct of the story; and, after all, it is expressed in language borrowed and adapted from that very jacobinical authority, Horatio Viscount Nelson. Nor is it easy to conceive how the sentiment—that merit, not money, should purchase promotion in the army—can be called a *Republican* doctrine; since, though it certainly did pervade the French Republican Army, it inculcates a principle far more common in Despotic Countries than under Free Institutions. We must look to the annals of the East for the most frequent examples of the rise of fortunate soldiers.

whether an enthusiastic soldier under Napoleon would not have believed it. Our national prepossessions and prejudices,—our closeness to an age, the false glitter of which we can so well detect—alike, I hope, guard us against all political infection from a play cast in a time when the coming shadow of a military despotism was already darkening the prospects of an unwise and weak Republic: and if there be anywhere the antipodes to the French Jacobin of the last century, it is the English Reformer of the present. For my own part, I never met with any one, however warm a lover of abstract liberty, who had a sympathy with the principles of the Directory and the Government of M. Barras. But enough in contradiction of a charge which the whole English public have ridiculed and scouted, and which has sought to introduce into the free domains of art all the miserable calumnies and wretched spleen of party hostilities.

The faults of the Play itself I do not seek to defend: such faults are the fair and just materials for criticism and cavil. I am perfectly aware that it is a very slight and trivial performance, and, being written solely for the Stage, may possess but a feeble interest in the closet. It was composed with a twofold object. In the first place, sympathising with the enterprise of Mr. Macready, as Manager of Covent Garden, and believing that many of the higher interests of the Drama were involved in the success or failure of an enterprise equally hazardous and disinterested, I felt, if I may so presume to express myself, something of the Brotherhood of Art; and it was only for Mr. Macready to think it possible that I might serve him, to induce me to make the attempt.

Secondly, in that attempt I was mainly anxious to see whether or not certain critics had truly declared that it was not in my power to attain the art of dramatic construction and theatrical effect. I felt, indeed, that it was in this that a writer, accustomed to the narrative class of composition, would have the most both to learn and to unlearn. Accordingly, it was to the development of the plot and the arrangement of the incidents that I directed my chief attention;—and I sought to throw whatever belongs to poetry less into the diction and the ‘felicity of words’ than into the construction of the story, the creation of the characters, and