

**RICHELIEU; OR, THE BROKEN
HEART AN HISTORICAL TALE;
TO WHICH IS ADDED, "SKETCHES
FROM THE FOOTLIGHTS."**

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Richelieu; Or, the Broken Heart an Historical Tale; To Which is Added, "Sketches from the Footlights." by R. G. Raymond

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R. G. RAYMOND

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RICHELIEU; OR, THE BROKEN HEART.

SKETCHES FROM THE FOOTLIGHTS.

RICHELIEU;
OR,
THE BROKEN HEART
AN HISTORICAL TALE,

By the Author of "Mr. and Mrs. White," "The Towlers," "Cherry Bounce,"
"Castle of Paluzzi," "The Eleventh Hour," &c., &c.

"O, wealthy despoilers of humble innocence! splendid murderers
virtue, who make your vice your boast, and fancy female ruin a feat
in your caps of vanity; single out a victim you have abandoned, as
in your hours of death contemplate her! view her, care-worn, friend-
less, penniless; hear her tale of sorrow, fraught with her remon-
her want, a hard world's scoff, her parents' anguish; then, if ye da
look inward upon your own bosoms, and if they be not conscient
proof, what must be your compunctions!"—COLMAN, THE YOUNGER.

TO WHICH IS ADDED,

"Sketches from the Footlights."

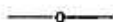
BEING BREVÉ MEMOIRS AND AMUSING ANECDOTES OF CELEBRATED ACTORS
AND ACTRESSES.

EDITED BY R. G. RAYMOND,
Author of "Our Iron Roads," &c.

LONDON:

RAYMOND & CO., 18, NEWCASTLE STREET, STRAND, W.C.
1876.

P R E F A C E .



THE interesting fact upon which this tale of "Richelieu" is founded is recorded in several contemporary, as well as modern French publications; but is more fully detailed by the Duke of Richelieu himself in his "*Vie Privée.*" That a better and more voluminous work might have been produced, cannot be denied. "The Age of Louis le Grand" teems with illustrious names—Sevigné, Maintenon, Turenne, Condé, Catinat, Boufflers, Bossuet, Poussin, Le Seur, Le Brun, Grammont, Lauzan, Corneille, Molière, Racine, La Fontaine, Boileau, Fenelon, Fontenelle, *cum multis aliis*—anecdotes of whom might, with ease have been incorporated with the work, and swelled it to a ponderous quarto; but that would have enforced constant digression, which must consequently have interrupted the progress of the fable, a course to be always, if possible, avoided, as much in a novel as in a drama, in which the unities of time and place should be strictly preserved, and all the characters unite to form the dénouement. "*Cette conduite conforme à celle du Théâtre, est celle que marmontel propose, pour donner au Roman une plus grande perfection.*"

"I have long been persuaded" (observes Mr. Surr, in his

admirable novel of "*Splendid Misery*," alluding to the above remark) "that the more a novelist can confine himself within the rules of the drama, so much the more will he be likely to attain the chief end of a novel—the rational amusement of a polished class of readers."

Upon this plan (sanctioned by Marmontel, and successfully followed by the admirable authors of "*The Simple Story*," "*Belinda*," and "*Splendid Misery*") the Author had resolved to model his tale, and some progress was made in the arrangement of a fable, when accident placed in his hand a French Drama by Duval, founded on the identical event he had chosen for the groundwork of his novel. Upon comparing the two plots with each other the superiority of M. Duval's was evident; he hesitated not therefore to cancel his own, and to construct his tale upon that of the French Dramatist, which has been strictly adhered to, with the exception of the *conclusion*, which is entirely original.

The several passages extracted from the private memoirs of Richelieu, and quoted in¹ the course of the narrative, have been preserved in their original language, which will be found in the Appendix, as being the very words spoken by the Duke in the precise situations in which they are introduced. In order, however, to obviate the charge of obscurity in this new edition, with a few alterations, necessary to modern times, the Editor has reversed the translation of them from the

Appendix to the work itself, which will give the reader a clearer insight into the tale, than it did when first issued from the press in 1826.

“ I would describe the evils of an unfortunate attachment, and paint the pernicious influence of a guilty passion, on the fate of a female possessing sensibility and virtuous inclinations. If the colouring be just, the moral effect of such a picture is certain ; while the feelings would be interested those vain illusions which mislead the imagination would be exposed. The heart would at the same time be touched and alarmed. We should behold jealousies and fears, tormenting disquietudes, and the bitterness of remorse extinguishing all the deceitful allurements and charms of love. We should perceive that a breach of the sacred bonds of duty has, for its consequence, the most odious and deplorable slavery ; and finally, by contemplating the cruel tyranny of the passions, we should be taught that virtue, far from being a troublesome burden, is only a necessary support. All the shades of such a picture are to be found in the history of that interesting victim of love, who never pardoned herself for her weakness, who sank under the painful weight of shame, and who found repose nowhere but—in the grave ! Oh, may I describe all she felt and all she suffered ! For this her historian should attach himself to the severity of truth. If the relation be faithful, how can it fail to interest and instruct ? ”

RICHELIEU;

OR,

THE BROKEN HEART.

CHAPTER I.

When lovely woman stoops to folly,
And finds too late that men betray,
What charm can soothe her melancholy?—
What art can wash her guilt away?

The only art, her guilt to cover,
To hide her shame from ev'ry eye,
To give repentance to her lover,
And wring his bosom—is, to die!

“NINE! Ten! Eleven!—Eleven o'clock. I protest, and my mistress not yet come down to breakfast! She is not wont to rise so late—Alack! I fear all is not right, and that she has something at heart which troubles and unnerves her. More than once I have surprised her, weeping and sighing alone. She grows thin and pale, and her eye has lost its accustomed lustre. All this cannot be without some cause. I have a great mind to ask her. No, Gertrude, that would not be well. I saw her born, I have reared