

Julia of Louvain

Or Monkish Cruelty

By J. C. Cross

SCENE I *A View in Louvain*

The residence of D'Arcourt—Vineyards at a distance—Villagers discovered decorating a tree with garlands, on which they have placed this inscription:

“THE NUPTIALS OF CLIFFORD AND JULIA ARE TO BE SOLEMNIZED THIS DAY.”

Enter other Villagers dancing.

CHORUS

Sol's chearing ray
Bespangles day,
Mild breathes the wooing air;
The purple grape
In clusters heap,
To the Vintage girls repair.
And as you lightly trip to labour,
Measure each step to the tap of the tabor.

They go off to replenish their baskets with fruit as presents to the bride.—Clifford enters, with D'Arcourt, highly delighted at their attention—is informed by a Servant that Julia is not prepared for his reception—retires for music to serenade her.—Louis enters followed by Villagers.

SONG—LOUIS

From Paris come, I have bring de news,
Will tickle de heart so sweet, ma foi!
Mon Maitre beauty fondly views,
And will soon trow himself at her feet, ah, ah!
Wid him sa, sa, sa, he de world command,
Le fille vid ha! ha! ha!
So ye dance, sing, and laugh,
Vive la marriage quaff,
Et la fortune de la Guerre;⁵
Wid a tin, tin, tin, and a tan, tan, tan, tan,
And a tin, tin, tintamarre,
We dance, sing, and laugh,
Vive la marriage quaff,
Et la fortune de la Guerre.

Let him have his way and his temper's mild,
As good humour ever bred, ma foi!
But contradict and vid anger wild,
Be gar but he soon frown you dead, ah, ah!
Wid him sa, sa, sa, sa, he de world command,
Le fille vid ha! ha! ha!
So ye dance, sing, and laugh,
Vive la marriage quaff,
Et la fortune de la Guerre;
Wid a tin, tin, tin, and a tan, tan, tan,
And a tin, tin, tintamarre,
We dance, sing, and laugh,
Vive la marriage quaff,
Et la fortune de la Guerre.

After song Villagers retire, and D'Arcourt re-enters, to whom Louis intimates that his master, St. Pierre, demands her band—Barges cross the water with music, in which are supposed to be St. Pierre and his Attendants singing the following

CHORUS

Wafted by the wooing breeze,
Swift we cut the silver seas:
Keeping time as gay we row,
To the merry, merry Bargeman's yeo, yeo, yeo!

They land in procession—his attendants are commanded to withdraw—St. Pierre expresses his wishes—D'Arcourt intimates she is betrothed to Clifford, which enrages him, and he threatens to deprive him of his possessions and the place he holds if he refuses consent—dreading his power, he reluctantly complies, and receives him into his mansion—Clifford enters with a Guittar, on which he plays a short air—Julia appears at the balcony, and requests him to be gone, his stay being pregnant with danger, and closing her window retires.—He raps at the door, from which a Servant enters, who expresses the same alarm—grown desperate, he draws his sword, and rushes past him into the house, the Servant following.

SCENE II *A Romantic View.*

Villagers cross the stage with presents for the bride.

SCENE III *A Chamber in D'Arcourt's Mansion.*

Julia enters, followed by villagers with presents, which she receives, and dismisses them—appears much distressed at her situation—Clifford rushes on, they plight mutual vows of constancy, she producing this scroll,

“DEATH WHEN I PROVE FALSE.”

—In the moment of protestation St. Pierre and D'Arcourt enter.—St. Pierre draws his sword, rushes on Clifford, and disarms him—he escapes—Julia faints in her brother's arms, and is hurried off by St. Pierre to the altar.

SCENE IV *A Street.*

Enter Clifford despondent—Father Bonesse and Friars approach, to whom Louis enters, requiring their attendance at St. Pierre's marriage, to be celebrated at midnight—Clifford, overhearing this, resolves to be a spectator—they exeunt.

SCENE V *Inside of Chapel with Altar-Piece, &c. and Monument.*

Enter Clifford—bell strikes the appointed hour—he hides behind the monument—procession of Friars, Nuns, &c. to the altar by torch-light—at the period the ceremony is about to take place Clifford stalks from the monument with his sword drawn, to which is attached the scroll of

“DEATH WHEN I PROVE FALSE,”

and holding another in the other hand with this inscription,

REMEMBER YOUR VOW.

—Julia fixes her eyes on and follows him to the wing; where, overpowered by her feelings, she faints.—St. Pierre drags her back to the altar.—She refuses her acquiescence, rushes from him, and is borne off almost distracted.

SCENE VI *Outside of Convent.*

Enter Abbey Porter with provisions—Lady Abbess and Nuns go into the convent—St. Pierre, D'Arcourt, and Julia enter, preceded by Father Bonesse—Julia is offered this alternative—

“ST. PIERRE OR A CONVENT”

—the latter she readily embraces, and is given up to the care of the Abbess La Ramee.—St. Pierre, irritated at her resolution, and finding her still hang about his heart, determines on another interview, and follows her into the convent—Clifford, who observes this, determines on the same, but is refused admittance by the Porter, 'till, by obtaining a Grey Friar's habit, he by means of that disguise is admitted.

SCENE VII *An Interior View of the Convent.*

Nuns discovered in attitudes of devotion—the Lady Abbess introduces Julia, who shudders at the melancholy picture before her, but resolves on taking the veil, though strongly dissuaded from it by Sister Theresa in the following

PATHETIC BALLAD

Hark! yon solemn awful bell
Commands you bid the world adieu;
With lonely solitude to dwell,
No ray of hope, no change in view!

Sad victim! Prisoner forlorn!
By the taper's dying light,
The Nun's sad bosom pants for morn,
While grief prolongs her tedious night.

Hard penance rigid zeal must prove,
Pale poverty her steps attend;
Religion quench the flame of love,
And death alone appear a friend.

However, at her request, she for the present becomes a novice—on withdrawing to exchange her dress for that purpose, St. Pierre enters with Father Bonesse, whom he bribes to destroy her or make her his, at the same time agreeing for the concurrence of the abbess.

BRAVURA—ST. PIERRE

The tempest rages here! in vain
I bid the storm depart;
Ambition racks my tortur'd brain,
And tyrant love my heart.

Give to my arms the scornful maid,
Tho' hatred be her dower;
Or on the cold earth see her laid,
The victim of my power!

Thus, should the timid hare essay,
T'escape the watchful tyger's eyes,
He eager fastens on his prey,
It faintly struggles, groans, and dies.

Abbess appears leading on Julia in the habit of a novice—Father Bonesse and St. Pierre meeting them, Julia shudders at again beholding her persecutor, who renews his hateful addresses—she spurns him as the last alternative, Father Bonesse presents her the following scroll:

“DEATH OR ST. PIERRE”

—*St. Pierre, &c. retire, leaving her to reflect, and speedily determine—she resolves on the former, kissing the word “DEATH” on the scroll—at which period Clifford, disguised as a friar, approaches her.—She wildly screams on his discovering himself, and St. Pierre, &c. rushing on, he is overpowered and hurried off by the brotherhood—St. Pierre once more proffers her his hand, which she again resolutely refusing, as he goes off he commands Father Bonesse to do his duty, who throws open the folding doors in the centre of the scene, leading to a gloomy sepulchre, in which she is forced (in vain appealing to the abbess) to pine away existence, as the melancholy companion of decayed mortality.*

SCENE VIII A Garden Belonging to the Convent.

Enter Clifford, struggling with Friars, from whom he disengages himself and draws his sword—St. Pierre interrupts him in his endeavour to escape—they fight, and the monster falls, carried off in the agonies of death by the brotherhood—a storm commences—the Abbey Porter enters; and to secure himself from the inclemency of the weather, puts on the Grey Friar’s habit—the Brotherhood return, and conceiving him one in the plot, seize and hurry him off.

SCENE IX Outside of a Convent.

Ambrose, the porter, is turned out by Bonesse and Friars, on whom he vows revenge.—The Municipality enter, as taking their rounds, and Ambrose accuses Bonesse and the Abbess of cruelty, which is seconded by the appeal of Clifford and D’Arcourt, who burst open and enter the convent gates; the Municipality follow them; and after a short period return and (having seized) hurry off the Abbess; Ambrose, with marks of the strongest indignation, hauling Father Bonesse after her.

SCENE X An Interior View of the Convent.

Noise of clanking of chains is heard without—Clifford rushes into the Convent, but is astonished to find it lonely and deserted!—Traverses the place distracted, ’till perceiving an entrance door to the sepulchre, he bursts it open, but is disappointed still in the object of his search, ’till a groan evinces that some human being is near; after considerable search, under a noisome sack, he discovers the object of his choice, pale, emaciated, almost expiring, and for a time bereft of reason; on the return of which she gratefully thanks heaven and her deliverer—several Nuns and her Brother entering, the whole form an interesting group—and the scene is closed to slow music.

SCENE XI A *Street.*

The Abbess is brought on by the Municipality, and delivered into the bands of justice, as is Father Bonesse by Ambrose the Porter.

SCENE XII A *Splendid and Picturesque View, with the Altar of Hymen at a distance.*

Julia receives the band of her Lover, and the piece concludes with an

APPROPRIATE DANCE,

and the following

FINALE

THERESA

In the journey of life, ah! how varied the scene,
The prospect now dark and now bright;
Disappointment's dark cloud will too oft intervene,
And eclipse the fair face of delight.

2D. NUN

But to grief bid adieu, to all anguish and care,
Peace and pleasure inhabit each breast;
To love now has yielded the monster despair,
And beauty and virtue are blest.

Chorus.—*But to grief &c.*