

**JULIAN: A
TRAGEDY IN
FIVE ACTS**

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Julian: A Tragedy in Five Acts by Mary Russell Mitford

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MARY RUSSELL MITFORD

**JULIAN: A
TRAGEDY IN
FIVE ACTS**

J U L I A N,

A TRAGEDY

IN FIVE ACTS.

MARY RUSSELL MITFORD.

SECOND EDITION.

LONDON:

G. AND W. B. WHITTAKER,

AVE-MARIA LANE.

1823.

TO

WILLIAM CHARLES MACREADY, Esq.

WITH HIGH ESTEEM FOR THOSE
ENDOWMENTS WHICH HAVE CAST NEW LUSTER ON HIS ART ;
WITH WARM ADMIRATION FOR THOSE POWERS
WHICH HAVE INSPIRED,
AND THAT TASTE WHICH HAS FOSTERED, THE TRAGIC DRAMATISTS
OF HIS AGE ;
WITH HEARTFELT GRATITUDE FOR THE ZEAL WITH WHICH HE
REPRIENDED
THE PRODUCTION OF A STRANGER,
FOR THE JUDICIOUS ALTERATIONS WHICH HE SUGGESTED,
AND FOR
THE ENERGY THE PATROS AND THE SKILL
WITH WHICH
HE MORE THAN EMBODIED ITS PRINCIPAL CHARACTER ;

This Tragedy

IS MOST RESPECTFULLY DEDICATED,

BY

THE AUTHOR.

ADVERTISEMENT.

THE Story and Characters of the following Tragedy, are altogether fictitious. Annabel's cautions to silence in the first Scene, and the short dialogue between her and Julian, after he awakens, will be recognised by the classical reader as borrowed from the fine opening of the *Orestes* of Euripides; the incident of uncovering the body in the last Act, is also taken from the *Electra* of Sophocles. Of any other intentional imitation, the Author is unconscious.

She has now the pleasant task of conveying her acknowledgments to the whole of the Performers, for the zealous co-operation which has so much contributed to the success of the Play. To the talents of Miss Foote, Miss Lacy, Mr. Abbott, and Mr. Bennett, she is more especially indebted—and to Mr. Macready beyond all.

That it has been honoured by the particular approbation of such a judge, and has given occasion to one of the most splendid exertions of such an Actor, will ever be the proudest distinction of JULIAN.

CHARACTERS.

<i>ALFONSO, King of Sicily, a boy, disguised as Theodore</i>	}	MISS FOOTE.
<i>The DUKE of MELFI, Uncle to Alfonso and Regent of the Kingdom</i>	}	MR. BENNETT.
<i>JULIAN, Melfi's Son</i>	}	MR. MACREADY.
<i>COUNT D'ALBA, a powerful Nobleman</i>		MR. ABBOTT.
VALORE	}	Sicilian Nobles
LEANTI		
CALVI		
<i>PAOLO, Julian's Servant</i>		MR. LEY.
<i>BERTONE, Servant to Count D'Alba</i>		MR. COMER.
<i>RENEI, an old Huntsman</i>		MR. MEARS.
<i>AN ARCHBISHOP.</i>		

Nobles, Prelates, Officers, Guards, Murderers, &c.

ANNABEL, Julian's Wife - - MISS LACY.

The Scene is in and near Messina; the time of action two days.

1. The first part of the document discusses the importance of maintaining accurate records of all transactions and activities. It emphasizes that this is crucial for ensuring transparency and accountability in the organization's operations.

2. The second part of the document outlines the various methods and tools used to collect and analyze data. It highlights the need for consistent and reliable data collection processes to support informed decision-making.

3. The third part of the document focuses on the role of technology in modern data management. It discusses how advanced software solutions can streamline data collection, storage, and analysis, leading to more efficient and accurate results.

4. The fourth part of the document addresses the challenges associated with data management, such as data quality, security, and privacy. It provides strategies to mitigate these risks and ensure that data is handled responsibly and in compliance with relevant regulations.

5. The fifth part of the document concludes by summarizing the key findings and recommendations. It stresses the importance of ongoing monitoring and evaluation to ensure that data management practices remain effective and up-to-date.

PROLOGUE,

WRITTEN BY A FRIEND.

SPOKEN BY MR. CONNOR.

THEY who in Prologues for your favours ask,
Find every season more perplex their task ;
Though doubts and hopes, and tremblings do not fail,
The points fall flatly and the rhymes grow stale ;
Why should the Author hint their fitting parts,
In all the pomp of Verse, to " British hearts ?"
Why to such minds as yours with ardour pray,
For more than justice to a first essay ?
What need to shew how absolute your power ?
What stake awaits the issue of the hour—
How hangs the scale 'twixt agony and joy,
What bliss you nourish, or what hopes destroy ?—
All these you feel ;—and yet we scarce can bring
A Prologue to " the posey of a ring."
To what *may* we allude ?—Our plot untold
Is no great chapter from the times of old ;
On no august association rests,
But seeks its earliest home in kindly breasts,—