

SKELTS' JUVENILE DRAMA.

---

# Richard Turpin

THE  
**HIGHWAYMAN.**

A DRAMA,  
IN TWO ACTS.

*Written expressly for, and Adapted only to*  
**SKELTS' Characters & Scenes**  
*In the same.*

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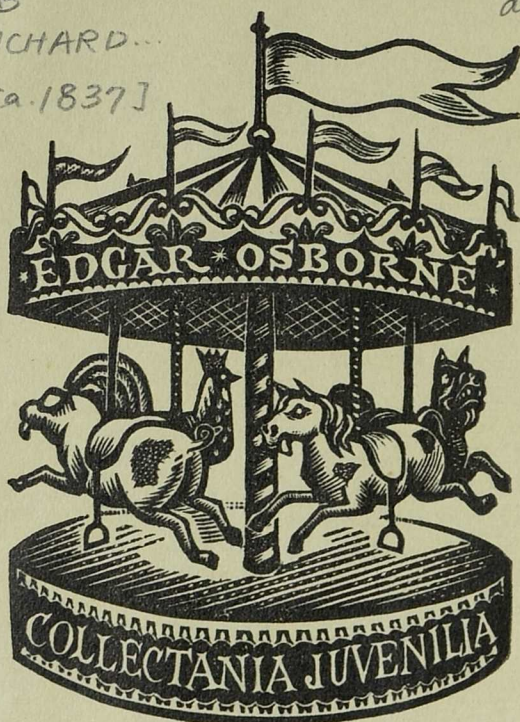
**PRICE FOURPENCE.**

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RICHARD...

[ca. 1837]

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# RICHARD TURPIN.

*Scene 3<sup>rd</sup>*



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PRICE FOUR-PENCE.

## CHARACTERS REPRESENTED.

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### MEN.

SIR RALPH ROOKWOOD.

LUKE ROOKWOOD, *the Gipsy's Heir.*

DICK TURPIN, *the Highwayman.*

TOM KING, *ditto.*

SIMON SHARPSCENT, *High Constable.*

SAM SHARPSCENT, *his Son, an Attorney.*

TIMOTHY GUDGEON.

PODGE, *Landlord of the Yorkshire Grey.*

RALPH, *Ostler.*

TURNPIKE-GATE KEEPER.

BALTHAZAR, *a Gipsy.*

O STLER.

LANDLORD OF THE CROWN.

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### WOMEN.

ELEANOR, *attached to Sir Ralph Rookwood.*

BARBARA LOVELL, *Hag of the Gipseys.*

SYBILLA, *her daughter.*

DOLLY GUDGEON.

*Officers, Soldiers, Servants, Gipseys, &c. &c. &c.*

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### STAGE DIRECTIONS.

R. H.....means.....Right Hand.

L. H.....Ditto.....Left Hand.

PLATE.....Ditto.....Plate of Characters.

No .....Ditto.....Number on Scene.

FIG. ....Ditto.....Figures on set Pieces.

The Reader is supposed to be on the Stage facing the Audience.

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N. B. Care should be taken in cutting out the Characters and set Pieces, that the number of Plate and number of the set Piece be marked on the back of each figure, and set Pieces that may correspond with the Book.

# RICHARD TURPIN.

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SCENE I.—*The Interior of a Gipsy's cavern, two Gipseys are seen* R. H. pl. 1. BARBARA LOVELL and SYBILLA, L. H. pl. 1, all singing.

## CHORUS SONG.

Like serpents, now through thickets creeping,  
Then on our prey like lions leaping,  
Each a free and roving blade,  
Our's a free and roving trade.  
To the woods let's away,  
Valour calls, and we obey.

*Bar.* Now let us away to our toil and labour.

*Syb.* But, mother, you must wait till Luke returns. I wonder what has detained him so long.

*Gip.* I dare say some hard work; perhaps he has met with some troublesome customer.

*Bar.* And if you think so, why stand you gazing about you? Come, prepare yourselves, and let us away in search of him.

*Gip.* Pretty work we shall have to find him; I'll be bound he's spending his time after that girl Eleanor.

*Bar.* Silence! I'll hear no more of this. If you have any regard for one of your tribe, you would go and seek him wherever he may be.

*Syb.* Mother, not so hasty. We shall soon hear of some intelligence of him. (*A footstep is heard.*) I hear footsteps; some one comes this way.

*Bar.* Why, as I live, it's Luke coming, and with some female too. I dare say some prize he has met with in the forest.

*Enter LUKE ROOKWOOD with ELEANOR, R. H. pl. 1.*

*Luke.* Look out, and see whether I am pursued. Stand aside, and receive my Eleanor. I have carried her off, and have brought her here for protection.

*Gip.* Master Luke, what have you been about all this time, as you appear so agitated?

*Luke.* Stop while I take my Eleanor to yonder part of the cavern to rest, and I will return, and tell my story. [*Exit R. H.*



*Gip.* A pretty story it will be. I'll know all about the girl's coming.

*Bar.* You had better not let him hear you, or you may meet with what you little think for.

*Gip.* Let us drop all discord, for here he comes.

*Enter LUKE ROOKWOOD, R. H. pl. 3.*

*Luke.* Now, my friends, to my story. As I was crossing the forest, I met Sir Ralph with Eleanor. I questioned him; he answered me. I could not contain my passion any longer, and so I levelled him to the earth, secured my prize, and brought her here for protection. I fear he has recovered, and is in search of me, and we must be on the look out.

*Syb.* Fear not; we will protect you.

*Luke.* I will present her before you, that she may receive your gratitude. My Eleanor, I say, come forth.

*Enter ELEANOR, L. H. pl. 3.*

*Luke* Allow me, my Eleanor, to introduce you to my friends, who are all around me.

*Elean.* I scorn your invitation! Why drag me to this dreary cavern, but for some vile purpose, or some horrid deed.

*Luke.* Know you, lady, you are in my power. I swear that you shall be mine. Come, my friends, let us to the ceremony at once.

*Enter SIR RALPH ROOKWOOD in haste, presenting a pistol, L. H. pl. 3.*

*Ralph.* Stop thy course, or thou may receive my vengeance. This girl thou hast got by force, and by no fair means; if she be not restored back to me, thou shalt receive the contents of this pistol.

*Luke.* I care neither for you nor your pistol, for the girl is and shall be mine.

*Ralph.* Then this decides the point between you and me.

SCENE II.—*Interior of the Yorkshire Grey, Highwaymen are seen singing and seated, R. H. pl. 4; Tom King seated at the table, L. H. pl. 3.*

### SONG.

In our gob'lets sparkling rise;  
It cheers our hearts, and glads our eyes.



# THE HIGHWAYMAN.

7

With sword and blunderbuss in hand  
We bid the traveller stand.  
Our cry is, deliver up your cash,  
Or else we straight will pop and slash.

*King.* Landlord, we want some more drink.

*Enter LANDLORD, R. H. pl. 3.*

*Land.* Here am I, gentlemen, what is your pleasure?

*King.* Something that is good. We are not very particular what it is. (*A knocking is heard without.*) Some visitors or travellers. Landlord, you had better admit them.

*Land.* With all my heart, gentlemen. [*Goes off, L. H. then enter Timothy and Dolly Gudgeon.*]

*Tim.* Is accommodation to be had here, for man and beast?

*King.* Yes, every accommodation that you may desire.

*Tim.* Well, I shall rest here for a while. Landlord, bring me a pint of ale and the paper.

*King.* And, landlord, bring me a pint of wine.

*Tim.* Come, Dolly, be seated, and make yourself comfortable. Go get yourself a seat. [*Exit Dolly, L. H. and return seated, L. H. pl. 6. Exit Timothy, L. H. re-enter seated, reading paper, L. H. pl. 3; then re-enter Landlord with wine, &c. L. H. pl. 4.*]

*Land.* Now, gentlemen, here are your orders.

*King.* Put mine down, landlord; I'll help myself. (*aside*) but I'll help myself to something else. [*Then to enter hooking the notes out of the box, R. H. pl. 4.*]

*Tim.* O Dolly, here's a bare-faced robbery of one man robbing the other while he is in his company.

*Dolly.* It is a daring robbery. Come, let's be going.

*Tim.* So we will. Landlord, is my horse ready?

*Land.* All's quite ready, sir, and I am much obliged to you.

*Tim.* I wish all a good day, and I'll give you a call again when I come this way.

*All.* Good day; we shall be glad to see you any other time. [*Then exeunt all.*]

SCENE III.—*Mountainous part of the country, with Inn on the road side, a set scene, put the Inn out of No. 1 set pieces, L. H. No. 2, fence across, from R. to L. a small distance behind the Inn, the first distance, out of No. 2, set pieces, a small distance behind the fence, the*

*second distance behind the first, and No. 3, scene to be put at the back, which completes this scene.*

*Enter TURPIN on a horse, R. H. pl. 4, and KING, L. H. pl. 4.*

*Tur.* Good morning to you, sir, how are you?

*King.* Middling, but business is very dull.

*Tur.* So I find it, my friend; and must require a little of your aid.

*King.* Why, don't you know me, Turpin? I am on the same lay. I am Tom King.

*Tur.* What, my friend Tom King, how are you? we must stop here, and have a glass together; likewise to bait our horses.

*King.* We'll into the yard, and give them in care of the ostler. [*Exeunt both, L. H. then re-enter, R. and L. H. pl. 1.*]

*Tur.* Well, Tom, my boy, there's nothing like making ourselves happy while we can. For you know, Tom, ours is a short life and a merry one.

*King.* So say I; for stop! is the word; then your money is the next; then we fight for liberty. Do you know, Dick, I have had my fortune told me, and they told me I should fall by the hand of one of my best friends.

*Tur.* I wonder who that can be, but let us have no more of this. Strangers are coming this way.

*Enter SAM SHARPSCENT and LADY, L. H. pl. 4.*

*Sharp.* My dear, we will retire into this inn, for we require some refreshment. [*Exeunt, L. H.*]

*Tur.* I say, Tom, we'll refresh ourselves too. It's a good speck.

*Enter SIMON SHARPSCENT, R. H. pl. 3.*

*Sharp.* I suppose you know my business; you see my authority.

*King.* If you dare to lay a hand upon me, I'll strike you down with these bottles. [*Plate 4.*]

*Enter LANDLORD of the Crown, L. H. pl. 6.*

*Land.* I say, mister, you know you have not paid for them bottles.

*King.* You'll get no pay out of me, I can tell you.

*Land.* Halloo! house, I say! Assistance here!



*Enter SAM SHARPSCENT, L. H. pl. 3, Servant, pl. 4; then TURPIN on horse is seen behind the fence, R. H.*

*King.* Why don't you come and assist me? I am taken! Why don't you fire?

*Tur.* If I fire I shall kill you, Tom.

*King.* Never mind, Turpin! fire I tell you! [He fires and wounds *King* as he is taken by the officers, pl. 5; then exit *Turpin*, R. H. then enter *Sir Ralph Rookwood*, and *Simon Sharpscent* after him, L. H. pl. 2; and *Sam Sharpscent*, and officers, pl. 6; then is seen to cross the 2nd distance, from L. to R. H. *Turpin*, *Simon*, and *Sam Sharpscent*, and officers after him, pl. 7; then is seen the same to cross again, in the 3rd distance, pl. 2 and 6; the cart in pl. 3 is to stand on the 2nd distance, and is to be capsized as they pass.

SCENE IV.—The toll house and turnpike-gate, the gate to be put on the L. H. out of No. 2, set pieces.

*Enter Toll-gate keeper, R. H. pl. 6.*

*T. Keep.* It's now getting late, and I have just taken eleven shillings; that is four for myself, and seven for the commissioners I think will do. I'll lock the gate, and then go in and take a snooze till the York mail wants to pass. [Exit then enter *Turpin*, in full speed, R. H. pl. 2.

*Tur.* What the gate locked? Well, Betty, I must get you to pay the toll, so here goes! [He passes the toll-gate, is supposed to go over, then enter *Simon* and *Sam Sharpscent*, and officers, R. H. pl. 5.

*Sharp.* Toll-keeper, I say, come open the gate.

*Enter TOLL-KEEPER, R. H. pl. 6.*

*Keep.* I say, what's the matter, what's the row?

*Sharp.* Do you please to open the gate? I say *Turpin* has passed here, and we are in pursuit of him.

*Keep.* I don't know any thing about that! Come pay first, then I'll open the gate.

*Sharp.* I say, father, pay him, and let us get on.

*Keep.* Well I'll open the gate now. [The gate to open, then they pass through; then enter *Tinker*, R. H. pl. 6.

*Keep.* You have not paid, I cannot let you pass.

*Tin.* Well then, take my frying-pan; that will do.

*Keep.* That will not do, I'll take pity on you, and let you pass. Come, go on, and I'll go in.

The Drop Scene to fall.

## ACT II.

SCENE V.—A hilly country and road to York. A set scene No. 3, fence in pl. 1, of set pieces, to be put across the stage, the old tree in the same plate, to be on L. H. the first distance in pl. 2, of set piece to be put behind the fence; and the second distance to be put behind the first, and No. 8 scene to be put at the back; then this scene is complete.

*Enter TURPIN, on horse, L. H. pl. 4.*

*Tur.* I think I have gained considerable ground on them. If I do not mistake the York mail passes this way, I think it has not passed yet. (A horn is heard at a distance) Why, to be sure, I have just hit the time; it's close at hand, and I'll try what it's made of to-night. (A horn is heard again, and the third distance mail, pl. 8, is seen on the second distance going, R. to L. H.) Here she comes, and she has got passengers too. (A horn is heard again, and the 2nd distance mail, pl. 7, is seen on the 1st distance, going L. to R. H. and then first distance mail, pl. 8, to come on the stage, R. H. and *Turpin*, L. H. pl. 8, holding a pistol out.) Stop, I command you, stop!

*Sir R.* Guard, I command you to fire, for I know him! It is *Turpin*, the highwayman.

*Tur.* Go on then, and I'll have a pop at you. (The guard fires at him.) That won't do yet, old boy; let me try! that's enough for you.

*Enter TURPIN, firing, L. H. pl. 8; (and is supposed to have wounded the Guard.) and exit, R. H. then enter SAM SHARPSHENT and Officer, L. H. pl. 6; go off, R. H.*

## SCENE VI.—A street in Stamford Town.

*Enter TURPIN, pulling on Black Bess, L. H. pl. 2.*

*Tur.* Come on, my Betty; you require some refreshment. House! ostler! were the devil are you all?

*Enter OSTLER, L. H. pl. 2, the note to be cut off.*

*Ost.* Halloo! who calls at such a time as this?

*Tur.* I thought you were all dead. Come, look sharp, get me a quart of brandy in a half-pail of water.



*Ost.* Why, sure he is not a going to drink a bucket of brandy and water?

*Tur.* Make haste I say, and get me the brandy and water.

*Ost.* O yes, I'll make haste, and get it; it's nothing to me.

[Exit, and returns again as before with pail.]

*Ost.* Here it be, sir, nicely mixed up.

[Turpin gives it to Black Bess, pl. 7.]

*Tur.* Come, sup well, my old Betty; you have done your work well; then we'll try it again.

*Ost.* Well, I am blessed, giving brandy and water to a horse.

*Tur.* Here, my man, here's five pounds; take this for it.

*Enter OSTLER, with note, R. H. pl. 3.—The note to be put on.*

*Ost.* I cannot get change, for master is not stirring.

*Tur.* Never mind that, give the change to your sweetheart, I'll get on yonder stepping stone. Come, Betty, let us get up, then we are off again. [Exit. L. H. then return full speed without his hat, L. H. pl. 6.]

*Tur.* Good day to you, my fine fellow.

*Ost.* Good day, sir, and I wish you well. Give us another call when you come this way. That is what I call a good sort of a chap.

*Enter SIMON and SAM SHARPSHENT and Officers, R. H. pl. 5.*

*Sharp.* I say, young man, have you seen any body pass this way, something like a gentleman? for he is Turpin the Highwayman, and we are in pursuit of him.

*Ost.* O no, I have not seen any body of that sort.

*Sharp.* Well, then, we'll go no further. We will rest here to-night, so shew us to the inn-yard.

*Ost.* O yes, sir, that I will. This way, gentlemen.

[All go out, and the Scene changes to

SCENE VII.—Exterior of stables.

*Enter TURPIN, pulling on Black Bess, R. H. pl. 2.*

*Tur.* Ralph, where are you? Make haste, I am pursued.

*Ralph* (heard outside). What, Turpin, is that you?

*Tur.* Yes, I want some refreshment for Bet. Bring me a pail of water, and a whisp of straw.

*Enter RALPH, L. H. with a pail, pl. 2.*

*Ralph.* Here you have it; but you had better come in the stable; then they'll not see you. Come; come on.

*Tur.* Go on then, lead the way. [Both go off, L. H.]

## RICHARD TURPIN,

*Enter SIMON and SAM SHARPSET, and SIR RALPH ROOKWOOD, on foot, R. H. pl. 9.*

*Sharp.* Ostler, ostler, we want to search this place.

*Ralph.* (without.) We have nobody here. Who are you?

*Sharp.* We are officers, and are in search of one Turpin.

*Enter RALPH, L. H. pl. 2.*

*Ralph.* We have nobody here. You had better go further.

*Sir R.* We have a clue that he is here, and we must search this place.

*Ralph.* If you must, I'll go and unlock the doors for you, so this way; gentlemen, (aside) I'll put him the other way. [All go off, L. H.]

*Enter TURPIN, in full speed without his hat, L. H. pl. 6. then enter RALPH, L. H. pl. 2.*

*Ralph.* Look, gentlemen! You are losing your time here, for yonder he goes.

SCENE VIII.—A country with view of the City of York in the distance.—*Enter TURPIN, pulling on Black Bess.*

*Tur.* O my Betty, you will not fail me now. What do I see? the city in my sight. Come, my Betty, one little step further, and we shall accomplish the object. I would not lose you for all the world; you have done your work well; come, Betty, try again. [to walk off.]

SCENE IX.—A thick Wood. *Enter TURPIN, pulling on Black Bess, L. H. pl. 2.*

*Tur.* Ah! my Betty, it is all over with us now! We cant get any further. Ah! she falls—I fear—she falls—now she dies! I am done for ever!

[Black Bess to be put on dead, R. H. pl. 6. Turpin holding up his hand over her, L. H. pl. 6. a clock strikes 11.]

*Tur.* Yonder goes eleven by the cathedral clock, which place I expected to reach by that time, and so short a distance to gain, and could not accomplish it. It's all over, and I have spoiled the best mare in England.

*Enter LUKE ROOKWOOD, R. H. pl. 6.*

*Tur.* Who comes this way? speak! [Pointing, pl. 7.]

*Luke.* It is Luke Rookwood. Not know me, Turpin? I see you are pursued by Sir Ralph Rookwood, I bear him revenge, and in such case you and I are one. Ah! you have



lost your best friend: what did Bess die for, but to save you from Tyburn? She is no more; thou must part with her.

*Tur.* Yes, I must part with her, but oh that I could lie down, and die as she has done with the fatigues of the journey.

*Luke.* Away I say, and join our tribe in the wood, or else you will be caught at last.

*Tur.* I must away, as you say. Adieu, my Black Bess for ever! [Exit, L. H.]

Enter SIR RALPH, SIMON, and SAM SHARPSHENT, R. H. pl. 9.

*Sir R.* We require a little of your intelligence. I suppose you know one Turpin, that frequents these parts, the Highwayman, I mean.

*Luke.* I understand what you mean. Look at yonder trees blowing, and see whether you can tell me from what point the wind blows.

*Sir R.* I see we shall not receive any intelligence from this fellow; he is amongst their tribe, so we will gain the assistance of soldiers, and down with their settlements for his insolence.

#### SCENE X.—The same as Scene 8.

Enter BARBARA LOVELL, L. H. pl. 7, & SYBILLA, R. H. pl. 6.

*Bar.* I understand, Sybilla, that Eleanor is to become the bride of Luke Rookwood against her will.

*Syb.* Yes, mother; and, if such be the case, we shall ever repent her becoming the bride of Luke Rookwood.

*Bar.* But I will put a stop to that course of business. I'll have my revenge on her; she shall not become the bride of one of our tribe. Come, let us to our home.

SCENE XI.—A barn inhabited by gipseys with view of a country in the distance.—The barn must be made a trick, with the fire, on No. 2, set pieces.

Enter BARBARA LOVELL and SYBILLA, L. H. pl. 1 and Gipseys, R. H. pl. 1, and BALTHAZAR, L. H. pl. 3.

*Bal.* We shall soon hear something about those fellows who are in pursuit of Turpin.

*Bar.* And what's to be said and done about that Eleanor, who is to become the bride of Luke?

*Bal.* Why, I dont know; if he persists in it, he must have her.

## RICHARD TURPIN.

*Bar.* I say no; if she is permitted here, I'll have my revenge on her, for she is not one of our tribe.

Enter *LUKE ROOKWOOD*, R. H. pl. 6.

*Luke.* Now, my lads, in with you all, and arm yourselves with weapons, for the soldiers and officers are about to attack our habitations in search of Turpin, whom we will not resign without force.

Enter *TURPIN*, in haste, pointing, R. H. pl. 7.

*Tur.* In with you all I say: they are within a stone's throw of you. [Exeunt, L. H.]

Enter *SIR RALPH*, *SIMON*, *SAM SHARPSET*, and Soldiers, R. H. pl. 9.

*Sir R.* They have all made into this barn. What, oh! We want admittance here, or deliver up your prisoner, Turpin.

*All.* (heard within) Never! we will die first.

*Sir R.* I see no other means of getting them out, than firing the barn. They will fly for protection, and we shall secure our prisoner Turpin. Now, my lads, let us go round, and fire the barn. [They go off, L. H. now change the trick to the barn on fire.]

Enter *BARBARA LOVELL*, R. H. pl. 7, firing a pistol.

*Bar.* There's for you! I said I would be revenged on her. I have shot her yonder in the scuffle. [A general engagement between the Soldiers and the Gipseys, to come on the stage, pl. 9; and *Sam Sharpscent* with fryingpan, L. H. pl. 5.]

*Luke.* Look, Barbara, you have placed your vengeance on your own daughter, instead of your intended victim.

[*Turpin* is seen keeping the Soldiers at bay over *Sybilla* and *Luke Rookwood*.]

*Tur.* I will die as I have lived, a bold and brave man.

[Red fire to burn, and the curtain to fall, with a general shout.]

THE END.





# A LIST

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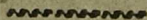
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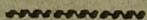
Miller and his Men	Charcoal Burner
Maid and Magpie	Inchcape Bell
Timour the Tartar	Captain Ross
Richard the Third	Prisoner of Rochelle
Jonathan Bradford	Tom Cringle
Mazeppa	Walter Brand
Mary the Maid of the Inn	Silver Palace
Children in the Wood	Lodoiska
Wood Demon	Echo of Westminster Bridge
Black Eyed Susan	Poll and my Partner Joe
Maid of Genoa	Little King Pippin
Floating Beacon	Jacob Faithful
Dumb Savoyard	Old Oak Chest
Therese	Woodman's Hut
Travellers Benighted	Blind Boy.
Forty Thieves	Richard Turpin
Miller's Maid	Harlequin Guy Fawkes
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Rover's Bride	George Barnwell
The Waterman	Red Rover

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