

**THE PROTECTOR AT
HOUGHALL, OR THE LILY
AND THE ROSE: AN ORIGINAL
DRAMA, IN FOUR ACTS**

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The Protector at Houghall, Or The Lily and the Rose: An Original Drama, in Four Acts by
James Braysbay

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JAMES BRAYSHAY

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HOUGHALL, OR THE LILY
AND THE ROSE: AN ORIGINAL
DRAMA, IN FOUR ACTS**

THE
PROTECTOR AT HOUGHALL;

OR,

THE LILY AND THE ROSE.

AN ORIGINAL DRAMA,

In Four Acts.

BY JAMES BRAYSHAY.

AS PERFORMED AT THE

THEATRE ROYAL, DURHAM,

JULY 10th and 12th, 1851.

LONDON:
GROOMBRIDGE AND SONS, PATERNOSTER ROW;
AND
WILLIAM AINSLEY, DURHAM.

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HARVARD COLLEGE LIBRARY
FROM
THE BEQUEST OF
EVERT JANSEN WENDELL
1818

ENTERED AT STATIONERS' HALL.

TO

Sir Edward Lytton Bulwer Lytton, Bart.,

THE AUTHOR OF

“RICHELIEU,” “THE LADY OF LYONS,” &c.,

AS A TOKEN OF ADMIRATION

OF THE LOFTY GENIUS AND THE LEARNED HUMAN SPIRIT FOR WHICH
HE IS SO EMINENTLY DISTINGUISHED,

THIS DRAMA

IS MOST RESPECTFULLY DEDICATED, BY

THE AUTHOR.

P R E F A C E.

THE Author avails himself of a time-honoured custom to say a few words concerning his Drama.

When very young, Houghall was pointed out to him, and he was told of the tradition of Oliver Cromwell's having resided within its walls, by a revered relative, who knew how to appreciate the noble qualities of the Great Protector. Hence, possibly, the selection of the subject.

The necessity for selection arose in this manner:—

Having intimated, on a momentary impulse, his willingness to forward the interests of a deserving manager, by writing a local Drama, he was, on the instant, taken at his word, and bound over to its execution. He chose his subject, set to work, and within a fortnight the Drama was completed: one act passing into the Prompter's hands before another was finished—the exigency as to time arising from the shortness of the dramatic season, &c. When written, an engagement on the part of the Manager delayed its production; and a painful bereavement intervened, which deprived the Author of those advantages which attendance on a rehearsal affords, in order to correction and improvement, as it also prevented him from witnessing the performance: circumstances certainly to be considered while criticising the play of a perfect novice in dramatic writing.

The distinguished success it met with induced a desire to read it on the part of many who had attended the performance. It was called for in a printed form, and the Author (a common case) yielded reluctantly to the request.

While preparing it for the Press, he has felt a strong desire to rewrite and condense it, but as that might seem to savour

of cowardice, and moreover to be a sort of fraud on the subscribers, who wished to read what they had heard and witnessed, he has contented himself with little more than the correction of a few obvious errors.

As to the language, it is intentionally modernized; and he was not over careful as to anachronisms and license with history. The "puritanical cant" was dropped as soon as possible, the Author believing Oliver liked it as little as he does.

Being wholly fictitious, and not dependent upon the feeling of a locality, by suppressing a portion it might, if required, be adapted for any stage.

It is now offered for the perusal of the public. If there is merit in it—a breath will not destroy it; if not, let it die. Whatever there is, or is not in it, this much is certain,—there is no pandering to vice in it; there is no sentiment the Author would blush to repeat. Nothing but its hearty home touches and moral elevation can account for its success. Conscious of this he is not over anxious for the result.

In conclusion, the Author tenders his most hearty acknowledgments for the more than kindly—the enthusiastic reception of the piece, the report of which was most grateful to his feelings, and not a little encouraging. He very sincerely thanks his fellow citizens for their generous approval.

To J. W. BENSON, Esq., and his talented company, he presents his best thanks for the energy and ability—to judge by the applause their efforts elicited—manifested by them in embodying the characters of the Drama.

*Leazes Place,
Durham, Sep. 19th, 1851.*

DRAMATIS PERSONÆ,

WITH THE CAST OF CHARACTERS,

*As Performed on Thursday & Saturday, July 10th & 12th, 1851,
In the Theatre Royal, Durham.*

MEN.

OLIVER CROMWELL, <i>on a visit to Houghall,</i>		Mr J. W. BENSON.
SIR ARTHUR HAZELRIDGE, <i>its Owner,</i>		Mr SOMERS.
CAPTAIN RAFIER, } <i>Cavaliers.</i>	{	Mr F. HASTINGS.
COLONEL LOVEJOY, }		Mr MAYLAND.
REUBEN, <i>a Serjeant,</i> } <i>of Cromwell's Guard,</i>	{	Mr J. JOHNSON.
MICAH, <i>a Corporal,</i> }		Mr BAKER.
PICKLEBRIDE, <i>a Preacher and Tailor,</i>		Mr S. JOHNSON.
HOST,		Mr WATSON.
CITIZENS,	<i>of Durham.</i>	Mr ROBERTS, &c.
MAYOR,		Mr ROBSON.

SOLDIERS, &c.

WOMEN.

LADY LOVEL, <i>of Butterby,</i>	Mrs W. H. COATES.
MARY, <i>Niece of Cromwell,</i>	Mrs BAKER.
DEBORAH HAZELRIDGE,	Mrs F. HASTINGS.
POLLY, <i>a Village Flirt,</i>	Miss E. JOHNSON.
DOLLY, <i>a Chambermaid,</i>	Miss E. HODSON.
FRANCES CROMWELL, <i>Daughter of Oliver,</i>	Miss M. HODSON.
PRISCILLA, <i>Mary's Attendant,</i>	Miss BATSON.
DORCAS, <i>Housekeeper at Houghall,</i>	Mrs WATSON.