

**NEW PLAYS**

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New Plays by Daniel Puseley

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**DANIEL PUSELEY**

**NEW PLAYS**



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# New Plays,

BY

AN OLD AUTHOR.

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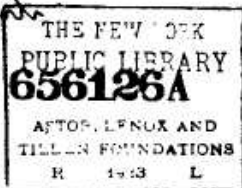
LONDON:

PRINTED BY WARREN HALL & JAMES J. LOVITT,  
88, CAMDEN ROAD, N.W.

1876.

[ENTERED AT STATIONERS' HALL.]

*1. Drama Comptrol*



## AUTHOR'S ADVERTISEMENT.

THE present old dramatist has had no personal acquaintance with Theatrical Managers, since the decease of his friends W. C. Macready and Charles Kean.

At the suggestion of an eminent man of letters—who is of opinion that a dramatic composition intended for representation has little chance of being duly considered in the form of a lengthy manuscript—a few of the subjoined plays have been printed.

Should these dramas be deemed worthy of a public test, they may possibly tend, in some slight degree, to determine whether the illustration of national events would be sufficient—without *foreign* importation—to attract and interest spectators of the present day—for whom, to the best of the author's ability, they have been embodied by an

ENGLISHMAN.

NEW YORK  
1864  
1865

## DEDICATION.

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With feelings of sincere regard for a distinguished citizen, unpretending philanthropist and genial poet, these dramas are affectionately inscribed to the Right Honourable the Lord Mayor, M.P., &c., &c., who (unacquainted with the impaired state of the present writer's health and strength) kindly invited\* the author to read one of his new plays before a select circle at the Mansion House.

*October, 1876.*

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\* An invitation accompanied by other acts of kindness—further allusion to which might displease the generous heart that prompted them.

## CONTENTS.

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RICHARD THE FIRST—A TRAGEDY.

INTRIGUE; OR, THE LOST JEWELS—A COMEDY.

HONESTY—A DRAMA.

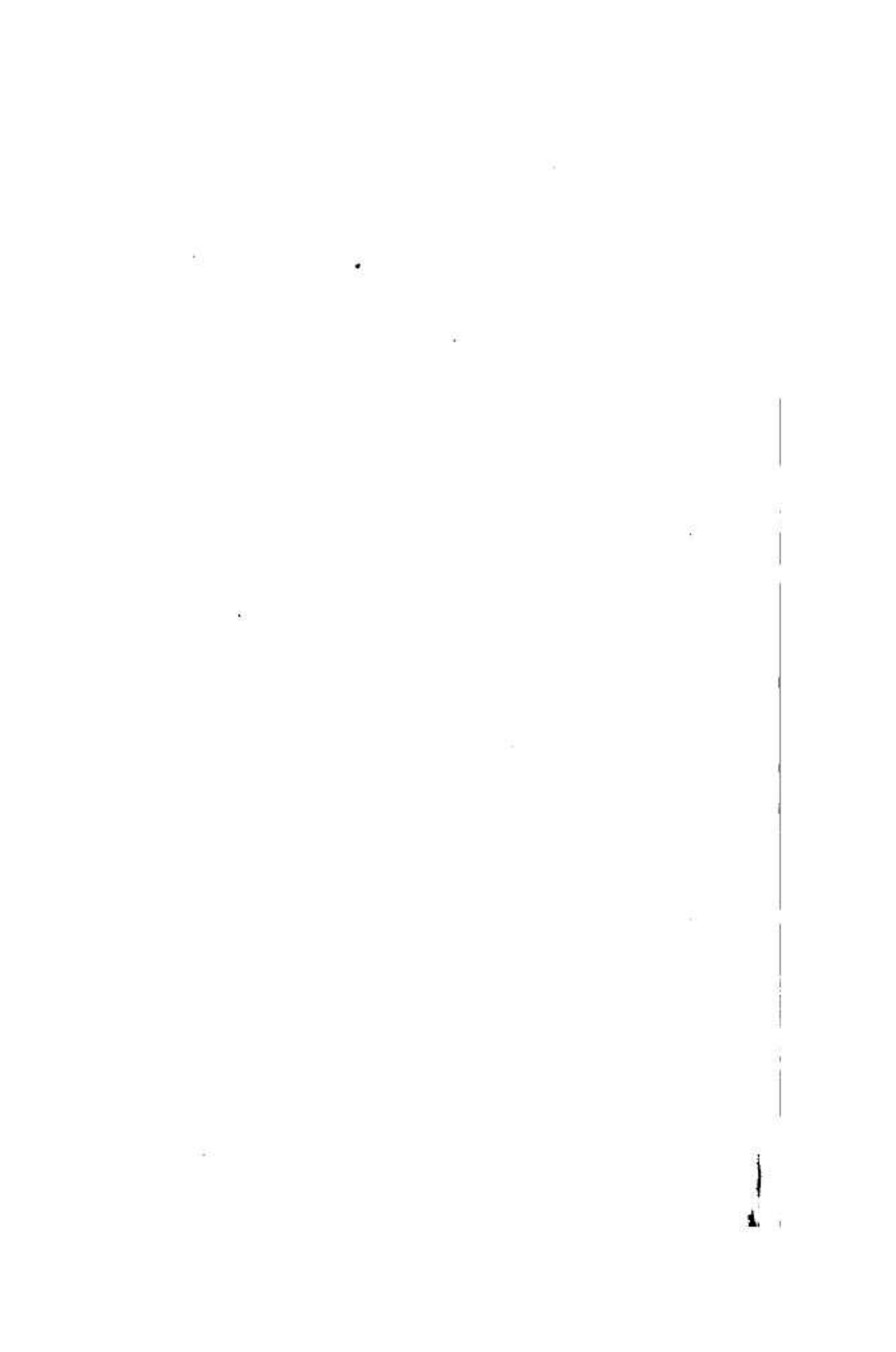
NOTE.—Any Manager who may wish to negotiate concerning the representation of either of the above-named plays, can address the author, at

21, ROCHESTER ROAD, N.W.



King Richard the First.

(RICHARD CŒUR-DE-LION.)



## PREFACE.

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IN the construction of this drama the author does not profess strict historical accuracy. Any attempt to embody each event in the chronological order of its original development would have been futile, inasmuch as many of the events are only partially embodied in history. Due prominence, for instance, is given to King Richard's marriage with Berengaria, at Cyprus, but from that period the bride becomes a comparative nonentity: for after her return to England she is not mentioned at all, and it would be a mere speculation to venture a conjecture as to what became of her.

As some of the incidents related by historians concerning the reign of Richard have the appearance of romance, the present writer—with a view of constructing a drama adapted for representation—may be pardoned for introducing a little of the romantic element. The chief figure in the story has been duly studied, and the dramatist ventures to hope he has given a correct estimate of a very remarkable character—a character fearlessly valiant, impulsive beyond self-control, yet at the same time noble-minded, generous and forgiving. The occasional brief display of his taste for versification is justified by the account given by his biographers, who have drawn him with a poetic imagination. Indeed, had Richard the First lived in a more advanced period of civilization, he would no doubt have shone forth as one of the brightest stars that ever illumined the historical hemisphere of a great nation.