

**CONSCIENCE: OR, THE  
BRIDAL NIGHT: A  
TRAGEDY, IN FIVE ACTS**

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Conscience: Or, the Bridal Night: A Tragedy, in Five Acts by James Haynes

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**JAMES HAYNES**

**CONSCIENCE: OR, THE  
BRIDAL NIGHT: A  
TRAGEDY, IN FIVE ACTS**



*J. H. M. M. M.*

*Bromley*

**CONSCIENCE;**

OR,

**THE BRIDAL NIGHT:**

A TRAGEDY,

IN FIVE ACTS.



BY

**JAMES HAYNES, ESQ.**

**LONDON:**

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**AND ARCHIBALD CONSTABLE AND CO. EDINBURGH.**

**1821.**

*Feeler M. 591*



LONDON:  
PRINTED BY J. MOYES, GREVILLE STREET.

TO

JAMES PERRY, ESQ.

PROPRIETOR OF THE MORNING CHRONICLE,

&c. &c. &c.

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MY DEAR SIR,

DEDICATIONS are so often used as matters of ceremony, or vehicles of adulation, that I am apprehensive the world may not give me credit for the motive by which I am influenced in dedicating the following Tragedy to my best friend. But, whatever the world may think, I am sure that your own candid mind will do me justice. It is neither on account of your acknowledged talents, nor your undeviating consistency as a public man, (to which some of the greatest characters of the day have borne such honourable testimony,) that I approach you with this humble, yet

sincere tribute of my respect. Those are topics for higher praise than mine; and they call for a more dignified occasion than such a work can furnish. The qualities that fall more properly within the sphere of my notice, are those by which I am bound to you in lasting ties of gratitude; and which have been manifested towards me in so many instances of kindness, urbanity, and friendship, as I never can hope to repay. I promise myself, however, that even the imperfections of this Tragedy, for the introduction of which to the world I am indebted to you alone, will not diminish your satisfaction at receiving, from a member of your own literary establishment, the only acknowledgment which he has it in his power to make.

I am, my dear Sir,

With the strongest sentiments of respect and gratitude,

Your very obedient and faithful Servant,

JAMES HAYNES.



## PREFACE.

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As my only object in writing a Preface, is to return thanks to the different Performers concerned in the representation of this Tragedy, I shall say nothing of the Tragedy itself. Mrs. WEST's conception of ELMIRA was so perfect, and her feeling so powerful, that I am only prevented from expressing my admiration of her exertions in detail, by the fear that it might seem to insinuate a compliment to the character itself, as I had drawn it. Mr. WALLACK's picture of LORENZO was strongly imagined and vigorously executed; and as in a new piece no support can be derived from the imitation of established models, it furnishes a test by which the original powers of the mind may be tried; for without such powers the performance cannot be rendered effective. Mr. COOPER, though not accustomed to appear in aged characters, kindly undertook that of ARSENIO: but I feel that I am scarcely bound to offer an apology for having been instrumental in exciting him to an effort which proved that he could depart from his line with safety to his reputation. Mr.

BROMLEY, in ALFERO, surpassed my expectations. ALFERO is an unfinished sketch,—he gave it the importance of a principal character. The parts assigned to Mr. FOOTE and Mr. BARNARD could do nothing for them, they did every thing for the parts; and all the other gentlemen were as conspicuous in exertion, as their respective opportunities would permit. I should not conclude this notice without introducing the name of Mr. RUSSELL, the Stage Manager, who favoured me with many useful suggestions, and obliged me by a strict attention to the progress of the rehearsals.

## DRAMATIS PERSONÆ.

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DUKE OF VENICE.....	Mr. Powell.
ARSENIO .....	Mr. Cooper.
LORENZO .....	Mr. Wallack.
GULIO.....	Mr. Barnard.
RODOLPHO .....	Mr. Foote.
ALFERO.....	Mr. Bromley.
ELMIRA .....	Mrs. West.

*Freebooters, Officers, Attendants, &c.*

*SCENE — Venice and its neighbourhood.*