

[f.1r]
Britannia Saloon
Presented August 30 – 1852
to be Represented Sept 13 - 1852
Samuel Lane Proprietor

Daft Dora
Or the
Sorrows of Susan
The child of the wreck

Act 1¹

1852. Manuscript received August 31
Licence sent ----- September 2
W. B. Donne²

Characters³

Mr Vecler⁴ a Banker at Dover
Charles Seabright his clerk
~~Wael~~ Watch chief of Smugglers
Seagrave his Lieutenant.
Crab a half Fisherman, half smuggler
Conky his man delirious of being struck
Servant, Soldiers, Smugglers &c

Caleb Strike(landlord)
Jem (bailiff)
Phineas Shingle
Lipy Mosha (Jewish pedlar)
1st Man
Luke
Wheatear
Yarrold⁵ (pub landlord)⁶

¹ This is underlined 10 times.

² Note by W.B. Donne, the Examiner of Plays for the Lord Chamberlain's Office.

³ This records the characters for Act I only, and is incomplete.

⁴ This name reads as 'Vector' in Scene 5.

⁵ The cast list from Caleb Strike to Yarrold has been included here for clarity, but is not in the original.

Mrs Seabright the widow
Susan her child aged 12
Daft Dora {An orphan, the protégée
of Mrs Seabright }
Mrs Crab
Mrs Conky
Rose Shingle (Phineas' daughter)⁷

Mrs Yarrolld ⁸
Sukey (serving girl) ⁹

[f.2r]

Act 1 Scene 1 – Dover - - - - -

A neat apartment – with window
overlooking the sea – vessels pass
occasionally- Mrs Seabright, Susan &
Daft Dora discovered

Dora

Any signs yet of the good ship hope, dear
mother

Mrs S

None Dora, none, still you call me
mother

Dora

Yes & never, never, will she call you by
any other name than mother

Mrs S

But you must Dora, the conveniences of
society will require it, & if I were to die

Dora

Die – oh Dora will die first & if anything
would hasten her death, ~~so~~ it would be
changing your name from that of mother

Mrs S

Then mother you shall still call me
my poor child

Dora

Aye & little Susan my sister

Susan

Of course I am your sister – at least
if I am not, I ought to be, for we love
each other dearly – do we not Dora

Dora

Oh yes, yes – but dear oh dear mother I feel
sometimes as though a wicked little

⁶ Not in original cast list and also spelt 'Yarrop'.

⁷ Initially spelt 'Rosa'.

⁸ Not in original cast list – also spelt 'Yarrop'.

⁹ Not in original cast list – also spelt 'Suskey'.

urchin lodged within my brain – It's
strange, very strange¹⁰

Muses & then laughs loudly

Mrs Sea¹¹ aside¹²

Poor unhappy child, what pity it is her
brain should be thus affected. (aloud)
And does your memory never fail you
when you relate your sad story

Dora

How can I forget – Dora was full 10 years
old, & Dora remembers how the ship caught
fire, & did not Dora see her father at
his post upon the quarter deck, clasping
her dear mother in his arms & Dora
screamed as the hot fire scorched her
then she tried to reach them & a huge
wave came rolling in & she was carried

[f. 3]

out to sea, while father, mother sank
amidst the flames, shrieking for their child

Mrs Se¹³

Horrible, horrible

Dora

And who rescued Dora – your husband,
my second father – who has acted to me
like a parent – you, dear, dear mother &
to my dying hour let my whole thoughts
be centered [sic] in but one object, love &
sincere devotion to the only friends I have
on earth

Sings¹⁴

Plaintive / ¹⁵And they buried him deep near the
old yew tree

Lively¹⁶ – In the bonniest grave you ere did see¹⁷

¹⁰ The notion that mental illness was linked to possession by evil spirits has its roots in early Romantic rather than Victorian culture. By the writing of *Daft Dora*, insanity was increasingly defined in terms of physiognomy. Medical definitions of madness centered upon the theory that symptoms would manifest themselves in identifiable gestures and even physiognomy. Interestingly, medical handbooks often used theatrical sources to outline their theories on the physical presentation of madness, most notably Shakespeare's Ophelia and Lady Macbeth. See Elaine Showalter, *The Female Malady: Women, Madness and English Culture, 1830-1980* (London: Virago, 1987).

¹¹ Different abbreviation here.

¹² Stage direction not underlined.

¹³ Different abbreviation here.

¹⁴ Stage direction not underlined or in brackets.

¹⁵ '/' mark here, presumably to indicate a stage direction, as the writer's bracket marks appear as backslashes.

¹⁶ Presumably a stage direction aimed at vocal style, but it is not underlined or separated from the speech.

¹⁷ To suggest a distracted mind, Dora's song here is reminiscent of Ophelia's songs to Hamlet in IV.v. of *Hamlet*.

Mrs S

Heaven help thee child & restore that
reason which the dreadful scene thou wert
witness of to deprived thee of

Stage gradually becomes dark – thunder &c

But see a storm rises, my husband's
barque¹⁸ too (Guns heard) Merciful powers,
the signal of distress – should it be, but
no, no, he cannot be so near (Guns again)
Hark, though [sic] the conflict of the elements
again resounds that awful sound (Gun)
Another (Gun) and another, this sus-
-pense [sic] is dreadful – Dora

Dora

Mother

Mrs S

Do you not hear (thunder &c)

Dora

A storm, I did not heed it (Runs to window)¹⁹
See mother see, the lightning falls into
the deep, tis [sic] a brave illumination – look
mother, look, yonder is father

Mrs S

I dare not gaze upon it, tell me what
thou see'st

Dora rests her head

A vessel to strives to make the port,
she fails, her prow is seaward, ha, her
sails now fly in ribbands from the masts²⁰
The hurricane has seized her – oh that
heavy sea – it comes swift as a race
horse, it topples o'er the straining ship, it rises – falls – The ship, the ship²¹
is gone – mother, the ship is gone

Tableaux²²

[f. 4r]

Mrs S faints – Susan clings to her –
Dora gazes wildly on in idiotic despair

Scene 2

A poor apartment, nets &c hung on wall

Mrs Crab without²³

Don't tell me Crab about a hole in the

¹⁸ Nautical term for boat.

¹⁹ No ') ' mark here, possibly due to tight binding.

²⁰ Punctuation hidden in tight binding.

²¹ Again, punctuation hidden in tight binding.

²² Normally spelt 'tableau'. This was the standard melodramatic method of signifying the end of a major scene, where the actors remain in fixed positions to form a 'picture' or 'tableau' to emphasise the dynamics of the scene for the audience who were often unable to hear the speech.

²³ Not fully underlined.

boat, you're an idle good for nothing
wretch, not fit to have such a wife as
I am – Go in you ill looking [sic] dog fish &
don't stand there leaning on your raps-
-scallion of a man - don't - get in the
pair of you

Crab & Conky roll on as if violently
push'd, they are the worse for liquor –
Mrs Crab follows them, they stand nodding
their heads

Conky to Crab

I told you you'd nap it, strike me²⁴
fortune hellish

Crab aside to Conky

Stand by me & I'll blow her up

Conky

I'll stick to you like a barnacle

Crab

That's right my boy – for Britons never never
never will be slaves²⁵

Mrs C

A pretty respectable pair of villains you
are to be getting in that state instead
of being out at sea earning your bread –
but I'll teach you to spend your money
at a public house, while you leave
your poor, quiet, patient, indulgent, kind
& ill used [sic] wife at home to starve -
take that

She makes an attempt to scratch his
face he bobs his head & Conky receives it

Conky

One for his nob²⁶ – strike me astonished

Mrs C

Sarve²⁷ you right, nothing is too bad for
you – but I'll be even with you – you
are of course both hungry

Crab

Awful

Mrs C

Then there's not a sniff in the house,
so where you drank, you may eat

[f.5r]

²⁴ Substitution of 'me' for 'my' to suggest a southern counties accent, as does the use of the word 'nap' for 'cop' or 'get' it.

²⁵ Second half of the chorus from the popular patriotic song 'Rule Britannia' from the poem by James Thompson, set to music by Thomas Arne in 1740. A popular addition to Nautical dramas, this may also be a reference to the theatre the play was performed in, to engage the audience's attention.

²⁶ Slang for 'lordship', an abbreviation of the Indian 'nabob'.

²⁷ Phonetic spelling of 'serve' to indicate a southern accent.

Crab
 That we can do, can't we Conky
Conky
 In course & we will too – eh guvner
Crab
 We does
Mrs C aside
 They're off I'll be bound, so I'll go & fetch
 my dear Mrs Conky who I have invited to
 a nice supper tonight, thinking my brute
 would be away – They'll spend the night
 at some beer shop & we shall be as
 comfortable as two Lady Mayoresses
Crab Exit
 Good bye creame o'tartar
Conky
 Guvner
Crab
 Now now²⁸ it is
Conky
 How are you off for tin
Crab showing pockets
 Look here
Conky
 Nothing, then I can give you change –
 But I say what is in that cupboard
Conky smelling at door
 Oh, oh –
Crab
 What is the row---
Conky
 Oh sniff – strike me bookshoppish
Crab smels [sic]
 Roast weal²⁹
Conky
 And am,³⁰ I knows it by my nose
Crab
 I've a good mind
Conky
 Never spoil it
Crab
 For half a pin
Conky
 I'll give you a whole one
Crab
 Where's a ammer [sic]

²⁸ Repetition as in the original.

²⁹ Veal. Changed to indicate accent.

³⁰ Ham. First letter omitted to indicate accent.

Conky
A hammer, look here
Hammer hanging on flat
Crab takes it
Here goes
Conky
Now then
Crab
Let's both be in it – lend a hand
They both hold the hammer
Both
One – two-three & away
With one blow, they break padlock off
Cupboard & stand aghast at what they have done

[f.6r]

Conky
It's off, strike me burglarous
Crab
So am I
(Going, Conky pulls him back)
Conky
No you dont [sic]
Crab
Lock that door
Conky does it
There you are
Crab
What a smell
Conky
Stunning
Crab
Come in
Conky
Like nothing
They go into the cupboard³¹
Crab within
Weal
Conky within
Am
Ca Crab
Cold tato's³²
Conky
Cheese
Crab
Beer
Conky
Gin

³¹ No front bracket mark in original, possibly hidden in tight binding.

³² As in original, meaning 'potatoes'.

Music – they come out, fetch table & chairs from wing & all other matters from the closet,- laying the cloth, and making everything look comfortable – Then they load the table with dishes, bread, roast veal, bacon, potatoes, a pot of beer & a bottle of gin

Crab helping Conky

There – a pound & a half _ & half a pound of am

Conky

Have my tato's

Crab

Six

Conkey³³ helps him

Now don't talk, go it

They eat till Crab swallows a bit too large

Oh Crikey, here's a go, he's a choking

Gets up & hits him in the back

Crab

All right

Conky

Gunver, I'll take a glass of gin with you

Crab

Dole³⁴ it out

They drink & eat all before them

Conky

Any left

Crab

Not a scrap

Conky

Now for a pipe

They pull out their short pipes & begin smoking

Crab

This is what I call enjoyment – give us a

[f.7r]

toast Conky

Conky

I propose the health of a man I am bound to love---

Crab aside

He means me

Conky

To honour

Crab aside

He means me

Conky

And to cherish for ever

³³ Deviant spelling.

³⁴ Meaning share or give.

Crab³⁵

He means me

Conky

And that one is myself – strike me
selfish

Crab

Why you impudent rascal, do you think
I invited you to drink & gorge at my
expense to drink your own health,
don't you know I am your master,
if you don't I'll teach you
Stands in threatenng [sic] attitude

Conky doing the same

You my master – you invited, it's not
your treat, it's the mistresses, & as to
your teaching, blow me if you don't sit
down I'll punch your head, strike me
pugilistic

Crab

You will – punch for punch then, come on³⁶
Music – a drunken fight, tables upset &c
A voice without calling Crab, Crab you
Villain, at the sound of Mrs C's voice,
they leave off & hurry to pick up the
broken things & put them in the cupboard
Crash at door

Mrs Conky without

Push again Mrs Crab, you'll open it

Conky

My wife along wi [sic] yours, strike me
scratched

Crab

They're breaking in

Conky

Then we'll break out
They throw up window & as they are
scrambling to get out, Mrs Crab & Mrs
Conky appear there endeavouring to get in
They retreat, the wives follow them in
Mrs Crab runs to the cupboard & screams
at seeing the wreck of the feast. She
flies at Crab, who dodges her & rushes to
the window, she catches him by the
jacket tail & blaboubs³⁷ him with the

[f. 8r]

³⁵ No 'aside' direction here.

³⁶ First line of speech is wrongly underlined here.

³⁷ Word as it is spelt in original – untraceable – presumably a derivative of 'belabours'. Joseph Wright, *The English Dialect Dictionary*, 2 vols (Oxford: Putnam and Sons, 1898), records the verb 'to blab' to be a derivative of 'blob' which meant 'a box on the ear, or blow', I, p. 304.

bellows. Conky's wife has seized a frying pan with which she pushes her husband. As soon as Crab disappears from window Mrs Crab throws bellows after him Conky jumps clean out of the window & shuts it. Mrs Conky at the same moment flings frying pan at him & smashes the panes the two women drop into each others arms and the scene closes

Scene 3rd

A chamber in Mrs Seabrights Seaworth's house

Enter Dora & Charles Seabright

Well, but my sweet girl, do you think it is quite sure Mrs Seaworth will not see me

Dora

Hush, don't speak so loud, she is asleep in ~~grief~~ a grief. Hark Mr Charles, do you not hear music

Charles

Music Dora

Dora

Aye music – delicious music, but I tire you – you'll come to my wedding wont [sic] you

Charles

Her lucid interval has passed & now she dreams again (Aloud) & when Dora is your wedding to [sic] place

Dora

Tis [sic] on Wednesday next, the day that he will be placed in his grave, the day we hide him in the earth, my bridal bell shall ring in merry chimes
Sings³⁸, Ding dong, ding dong dell³⁹ -

Cha^s

And who is the happy bridegroom Dora

Dora

Why, why a King, King death to be sure - King death⁴⁰ will claim his bride & Dora will be wed

Cha^s aside

I must postpone my humane visit until some other time - Farethee well Dora. I soon will call again

³⁸ Stage direction is not in brackets.

³⁹ Possibly a reference to the nursery rhyme 'Ding Dong Bell' dating back to the 1580s.

⁴⁰ No capital here.

Dora

Be quick then, or you will be too late
& mind you bring me a bonny garland
garnish it well with weeds, deep dismal
weeds & I will wear it for your sake
when I am Queen of terrors

[f.9r]

Chas

Heaven help thee restore thy reason
Exit⁴¹

Dora

Stay Mr Charles (recovering her ideas) stay,
he is gone, have I given him offence,
what have I said - Oh my poor brain,
it wanders sadly at times. there I am
speaking rationally enough now, why is
it not always so - Oh dear, oh dear, why
am I not always the same Dora as I
am at the moment . I shall be some
day perhaps & how thankful I should
be to providence - I'll go to seek my
favourite cave on the sea shore amidst
the conflict of the elements, try to forget my
sorrow & my woes⁴²

Exit

Scene 4th

The interior of a cave on the cliff, the sea
seen thro' the opening – moonlight-
Enter Watch, Seagrave & Smugglers from
above down a rude staircase formed by
indentations in the cliff

Watch

Yo ho, cheerly my fine fellows. I don't think
they can ferret out that cargo

Seagrave

Not easily, unless we've a traitor among us

Watch

Have you any suspicion

Seagrave

I confess I dont [sic] like that fellow Crab,
nor his man either, it wouldn't take
much to make em leave us

Watch

They can be spared

Seagrave

True, but our secret cannot, see they are here

⁴¹ No brackets in original.

⁴² This section in particular is marked with small dashes which could suggest fullstops.

Enter Conky & Crab

Watch

How now ye idlers, why so late

Crab

Late, we've been out to supper

Watch

That excuse may do for once, but mark
me, the next time you fail in your
attendance at the appointed hour, five dozen
shall be your portion

Sailor at mouth of cave⁴³

Ho, the daft one

[f.10r]

Watch

Again, she is some spy on us, she returns
no more

Seagrave

What is your intention

Watch

To make a boy of her – I'll make her useful
Smugglers conceal themselves. Dora enters

Dora

For the last time no doubt, I enter my -
chosen retreat. Spirits of the sea I call
upon you to attend, surround me and
impart the secrets of the sea deep -
Come, come

Smugglers surround her, she screams

Watch

Fear nothing my pretty one, no one here
will harm you

Dora

Oh in mercy's sake, let me go

Watch

Why did you come

Dora

To bid farewell to the favourite spot in
which I have passed so many hours of peace
and happiness

Watch

What alone

Dora

Alone, oh no, the little Elfin sprites who

live in coral caverns would gambol
round me sometimes---

⁴³ Layout as in original.

Watch

Pshaw, who tols [sic] you to visit this spot
so much

Dora

No one, my fancy 'twas alone led me here
May I go

Watch

With us you may – you must go on
board with us (Dora shrinks from him)
Nay, in words, I have said it & when I
do say, execution must without delay
follow upon command

Dora

What have I done that I am thus to be
made a prisoner

Watch

You have been a spy upon us, but no
harm shall come to you, & if you do the
duties which will be assigned to you, freely
& willingly, who knows but one day you
may be promoted into a smugglers [sic] bride

Dora

King death, come to me now & save
me from a fate more horrible

Watch not heeding her

Now my lads to supper, your meal over

[f.11r]

bring the craft round from yonder rock
& with this wind, the moon will see
us off the coast of Holland

Dora

Mother, sister, where, where are ye now----

Watch

Fast asleep most likely – pshaw, you have
neither mother, nor sister – we will be all
kinds of relations to you – Yo ho lads
away & be cheery with it – away

The Smugglers exit – two force Dora off
in a different direction, when all are off
Crab & Conky who have concealed themselves
come forward

Crab

Conky

Conky

Crab

Crab

Did you ever

Conky

Never

Crab

Steal a gal, why it's pretty larceny

Conky

It's worse, why it's woman slaughter

Crab

Will you stand by & see this without
lending a helping hand to circumvent em [sic]

Conky

No I won't, if I do strike me indignant

Crab

Then stick by me Conky & we'll save the
innocent, it's only a mile to Archcliff fort,
the soldiers are there & happen what may, we'll---

Conky

Peach

Crab

Peach like pippins. Come along

Exeunt

Scene 5

A chamber at the Bankers. Enter

Mr Vector & Charles Seabright

Mr Vec

You did quite right Charles in not disturbing
Mrs Seaworth

Cha^s

~~Here's~~ Her's is indeed a heavy loss. He
was a good man Sir Captain Seaworth

Mr Vec

I will enable her to reach London which⁴⁴
such letters to the owners of the ship
as will no doubt procure for her the
means of support⁴⁵

[f.12r]

Cha^s

Such kindness is so like you Sir – it is
the remembrance of all you have done for
me that will soften the regret I feel at
parting from you, as I am to do. Tomorrow
Sir I leave you & might I be permitted
to observe that should Mrs Seaworth feel
disposed to go to town, I will be too
happy to accompany her

Mr Vec

We will propose it

Servant enters

Mrs Seaworth Sir

⁴⁴ As in original – presumably 'with'.

⁴⁵ Letters of recommendation.

Mr Vec

Shew her in

Exit Servant

Cha^s

I will retire Sir, should you want me

I will be close at hand

Enter Mrs Sea & Susan)⁴⁶

Mr Vec

Be seated Ma'am I beg (they sit) Madam

I wish to see you to offer such solace

as it may be in my power to give

Mrs Sea

Tears will gush in spite of resolution.

Oh Mr Vector, mine is a loss indeed

(weeps)

Susan

Don't cry mother- look at Susan, see

mother I am smiling in your face

She tries to laugh but bursts into tears

Mr Vec aside

Wiping away a tear)⁴⁷ What an old fool

I am, I pray you tell me, is your intention

to remain here

Mrs Sea

I am so dependant on others that I

am compelled to act as circumstances

direct, but had I my wish I would not

remain near the spot where my affliction

came upon me

Mr Vec

Takes pocket book from pocket & offers it

Madam I was prepared for this – your

wish is fulfilled ere you could express it

Mrs Sea tremblingly takes the book, but

in putting her handkerchief [sic] to her eyes,

she drops it, Susan picks it up & offers it

Mr Vec

See, Madam, you can no longer refuse,

it is your daughter who⁴⁸ presents it, not

[f. 13r]

Mr Vector

Mrs Sebright⁴⁹ catches at the book, kisses

Mr Vectors [sic] hand, he rings bell, Charles

appears instantly. Tableaux

Mr Vec

Charles take charge of these ladies &

⁴⁶ No '(' bracket at beginning of the line.

⁴⁷ No '(' bracket at beginning here.

⁴⁸ The word 'it' was overwritten by the word 'who' in the original.

⁴⁹ Deviant spelling of character's name.

conduct them safe to London

Cha^s

Madam, should it please you to place
yourself under my protection, I will be
too happy with the honourable office

Mrs Sea

Thanks, thanks to all -

Mr Vec

Charles attend the Lady home

Charles gives his arm to Mrs Seaworth
while the old gentleman gallant⁵⁰ Susan off

Scene 6

The Cave – Smugglers [sic] craft is seen to
approach – two boats come in sight
2 men in each – the smugglers descend
from above, Watch & Seagrave leading
them – Watch exclaims now & then
Silence, silence.- Dora is brought
on with her eyes and mouth bound up
fast, the Smugglers range on each side
of stage & are counted by Watch. - He
makes a sign & and they begin to defile,⁵¹ when
one of the Smugglers in boat fires his
musket. Watch exclaims. - Ha the
Philistines are upon us
The Smugglers divide & hide, Soldiers
rush on & the Smugglers get between
them & the sea, the Soldiers fire, the
fire is returned, some Soldiers drop. -
the Smugglers retreat to the backs carrying
off Dora. Crab & Conky run hither &
thither for safety. - The Smugglers
hoist their sails & go off as scene
changes

Scene 7

A neat parlour, beyond which is a
newspaper shop, Enter Charles Seabright
& Susan

[f.14r]

Cha^s

Well Susan, I told you your mother
would recover

Susan

Oh Charles, how she has suffered

Chas

Has your Landlord applied to you lately

⁵⁰ As in original.

⁵¹ As in original.

Susan

Oh yes, frequently, it was but yesterday
he told me that if the rent was not
paid by this evening, he should proceed
to extremities

Chas

In so short a time – um, um, -⁵² my
father well thought of, I will propose
it to her

Susan

Hark, my mother comes

Charles⁵³

I will return anon – farwell dear Susan

Exit

Susan

Good bye Mr Charles

Susan goes off & returns with her mother

Mrs Sea

I need scarcely ask you Susan, but is
there still no intelligence of your poor
lost Dora

Susan

None mother none

Mrs Sea

Poor Dora, she sleeps in peace

Susan

Mother, I am bound to tell you all, althou'
I would rather you not know it- our
Landlord has again called & he will wait no longer

Mrs Sea

I expected this & must submit

Susan

He will not surely take from you the
few things you possess

Mrs Sea

He would take the cradle from the
dying babe

Susan

Mother

Mrs Sea

You have often heard me say, I put no
faith in dreams

Susan

And do you now

Mrs Sea

Three nights have I dreamt the same dream –
Methought I met a man in [sic] a country

⁵² Erratic punctuation as in original.

⁵³ Different abbreviation for speaker here.

road & he asked me if I knew the place
before me, I replied in the negative – He

[f.15r]

then informed me it was Harrowgate⁵⁴
& that if I would seek a mansion de-
-nominated Bengal house, I would find
that it contains a treasure which
belonged to me & which I should obtain

Susan

Three times you dreamt this mother

Mrs Sea

3 times, with this addition to the third. -
The man seemed vex'd & said in angry
tones, you doubt me & you will repent it,
do as I order you, it will be well for you

Enter Caleb Strike

And it will be well for you if you are prepared with my rent. I call no more

Mrs Sea

Give me a little time and - - -

Caleb

Time, haven't you had time – a fine
thing forsooth that a man is to be
cheated out of his rent

Mrs Sea

Cheated Mr Caleb Strike

Caleb

Cheated-I said cheated & Caleb Strike
is not a man to say what he dont [sic]
mean

Susan

Oh Sir my mother is ill – you terrify her

Caleb

What illness⁵⁵ to do with me – unless you
are prepared to pay me £35.15.0 I seize⁵⁶

Mrs Sea with dignity⁵⁷

I cannot pay you Sir – at present

Caleb

Well then I know my course (calling)
here Jem

Jem enters & another man stands at the door

Now then Jem, make out your inventory

Jem writing

One table

⁵⁴ Large town in Yorkshire.

⁵⁵ As in original – needs 'has' to be grammatically correct.

⁵⁶ Here Caleb indicates that in the nineteenth century Landlord's recourse to debt recovery was swift. They would hire a bailiff to list any assets and stay in the house ('in possession') until the items could be removed or sold.

⁵⁷ Broken underlining here.

Caleb

Stay, what's this (takes book from table & opens it) A picture, put that down

Mrs Sea

No, no, not that I pray, I entreat, ti's [sic] my Husbands [sic] picture

Caleb

Set in gold, allow me (forces it from her hand the frame & holds it up) Gold frame, heavy valuable. You may keep the likeness, rubbish

Throws it down & kicks it. Mrs Sea, whose

[f.16r]

feelings have been work'd up, bursts into tears- Susan drops on her knees & holds up her fathers [sic] picture to her mother who hangs on her. Caleb beckons Jem to look & they both grin – Tableaux

Caleb

What a scene, are you better mum

Mrs Sea

Heartless & unfeeling man

Caleb

Bravo, bravo

Jem

Encore

Charles enters unperceived

Caleb

Go on Jem

Jem

I does

Caleb

And allow me to say that I alone am master here

Cha^s

Not quite

Caleb

Who are you pray

Cha^s

I am one that has a kind of St. Vitusses dance⁵⁸ in my arm which seems to direct my fingers towards your nose, which I am a great mind to pull most lustily

Caleb

And do you know Mr Bounce that any claim is £35.15.0

⁵⁸ Not a literal reference to St. Vitus, one of the founders of the Catholic church, but a translation of 'Chorea sancti viti': latin for 'St. Vitus' dance', a neurological disorder that causes tremors in the hands and feet that we would associate with Huntingdon's disease.

Cha^s

And do you know that this is a £50
note (shewing it)

Jem

It's fine for me to be off

Exitly rapidly

Caleb taking note

Why really young gentleman, I am
in no great hurry, if a week or a
month or two will be of any service –
(writing a receipt while talking)

Cha^s

No words contemptible wretch – now
then is that settled

Caleb

Quite & satisfactorily

Cha^s Raising⁵⁹ cane

Now sir, down on your knees & beg
that Lady's pardon – down I say – once,
twice-th---

Mrs Sea

For mercy's sake Charles, spare him for
my sake

[f.17r]

Cha^s

For your sake madam I will spare him.
Go, get out, evaporate, I feel it coming-

Caleb retreating

You shall repent

Charles⁶⁰

Go

Caleb

I am determined to---

Cha^s

Will you go

Caleb

I'm gone

He bolts out, Chas makes one kick at
him, which sends him flying out at
the farther door

Mrs Sea

How did you obtain this sum & how
am I to repay it

Cha^s

Obtain it, part I had & part I borrow'd –
as to how you shall pay it, I'll tell you,
by doing as I wish-my father has been

⁵⁹ Capitalisation in original.

⁶⁰ Different abbreviation for speaker here.

a respectable pains taking⁶¹ baker at
Harrowgate for many years.

Mrs Sea astonished

Harrowgate did you say (aside) My dream, my dream

Chas

Harrowgate in Yorkshire, being a
widower & having daughter it is ne-
-cessary to their education & wefare [sic] to
have a governess⁶², would you condescend
to take the situation

Mrs Sea

I would be too happy to do so, but Susan-

Cha^s

Fear nothing on that score

Mrs Sea

Charles if thanks---

Cha^s

All there is to be said about it is
will you accept the situation

Mrs Sea

Agreed

Cha^s

And now Madam I must bid you
farewell, time is my master. Susan,
good bye

Exit

Mrs Sea

Be assured Susan that whatever calamity
may come upon us, there is ever a
watchful providence to whom we may
daily look with fervent hope & upon
whose mercy we may place our firm

[f. 18r]

reliance

Exeunt

Chang [sic]⁶³ scene

The Sea Shore – Enter Watch, Seagrave,
Dora who is now dress'd as a sailorboy

Watch

So far, so good. I have ordered the boat
to be pulled on shore at daybreak, by that
time my intended bride will be ready
to accompany me. I have long courted
her & should she now refuse & oppose
my will----

⁶¹ No hyphen or joining of words in original.

⁶² This indicates Mrs Seagrave's limited job opportunities after her widowhood. She would have the necessary social and intellectual training to be a governess, but would occupy a liminal position in the household, being as respectable as the family and yet also a servant.

⁶³ Scenes are not numbered from here on, but are indicated by a 'change of scene'.

Seagrave

I understand, but what made you
bring that girl on shore

Watch

I have reasons for detaining her

Dora advancing

By what right

Watch

The best of rights, the law of the strongest

Dora

Coward, I defy your power, once more
I tread the land of freedom, & here aloud
will I proclaim you. I here rebel against
your assumed authority & defy you

Watch drawing pistol

Ha, another word like that----

Dora

Fire & do an act of mercy by depriving me of life – Fire----

Phineas Shingle enters

Mind you don't hit me

Watch

What Phineas Shingle, this is indeed
an unexpected meeting

Phineas

What seek you in this shore

Watch

Your daughters [sic] answer – will she or
will she not become the bride of Reuben
Watch

Phineas

You shall have her answer from her
own mouth, if she say yes, I will not
refuse, if she say nay, promise that
you will never again renew your suit

Watch

Be it so, I promise (aside) It will be
needless for she will be mine, lead the
way then, we follow⁶⁴

Exeunt Phineas & Seagrave

Watch to Dora

Dora, forget my anger, let us be friends

[f.19r]

Soon as I am married, you shall be free

Dora aside

To save the girl he would betray, I must
feign awhile (aloud) Free say you, I will
trust you

⁶⁴ Long tail from 'w' suggests an added dash here.

Watch

Enough, now to the cottage, I to gain a
bride, you your liberty

Exeunt

Change of Scene

A country view. Enter Crab & Conky

Crab

Come along & dont [sic] keep grumbling so

Conky

Grumbling, aint [sic] there enough to make a
fellow grumble, haven't I stuck to you
for two years & a pretty market I've brought
my pigs too

Crab

Why did'nt [sic] I try to make a tradesman of
you only you wouldn't stick to business

Conky

Now look here when we escaped from
that precious cavern didn't we leave
our lovely wives to comfort one another,
what- are they doing now I wonder

Crab

Getting drunk I should say

Conky

Well didn't we come to London & open a
shell fish warehouse

Crab

Yes we had a stall & sold whilks⁶⁵

Conky

Well, what's to be done now

Crab

How much have you got

Conky

2 pence nothing, that wont carry us far

Crab

Don't I tell you I'm going to my jolly old
uncle, he's going to employ me & I'm sure
he'll find something for you to do – there
now come along blow caal.⁶⁶

Exeunt⁶⁷

Change of Scene

Watch, Phineas, Rose & Dora discovered

Phineas

You hear what the girl says & there's an
end of it

Watch

Of course, it only remains for me to express

⁶⁵ Spelling as in original.

⁶⁶ Spelling as in original – presumably dialect for 'cold'.

⁶⁷ This word is corrected in the manuscript by the playwright.

my sorrow for her determination & be resigned

Phineas

Spoken like a man – but ti's [sic] time we
retired to rest. I will wake you in good time

[f.20r]

Watch

Thanks & now to bed (aside) tho' not to
sleep

Music – Phineas leads of [sic] Watch and
Seagrave into inner room

Rosa⁶⁸

And isn't a sailors [sic] life a hard one for a
boy like you

Dora

Boy, boy, but no matter, I've got a secret
to tell you

Rose

Indeed out with it

Dora⁶⁹

Not here, in private – I'll tell you a part
of the secret here & then I'm sure you'll hear
the next even in your own bed room⁷⁰

Rose

For shame Mr Sailor, I'll call my father

Dora

Don't – come here, I only want to whisper one
word – only one

(whispers in her ear)

Rose suppressing a scream

Ah, you are – what really

Dora

Really

Rose

Come along then into my bed room, you
may now & prove that you speak the truth

Exeunt laughing (Dark)

Enter Watch & Seagrave cautiously. They
grope about & meet in center [sic]

Watch

We shall never find her room at this
rate

Seagrave

We must feel for the doors & listen⁷¹

They feel about. Seagrave stumbles against
something & putting his hand down, gets
it caught in a large rat trap

⁶⁸ Different spelling – character appears as 'Rose' thereafter.

⁶⁹ Word 'Dora' is written over an illegible word.

⁷⁰ As Dora is dressed as a boy, this is a highly suggestive comment.

⁷¹ Speech wrongly underlined in original.

Seagrave

Oh, oh, what's that, my arm's off

Watch

I wish your tongue was off, you'll wake
the old man

Seagrave

Come here will you, I'm caught

Watch

Silence

Seagrave

I tell you I'm fast
Watch goes towards & he lifts up his
arm & gives a blow on the head
the trap loosens & falls

Watch

What are you doing, you split my skull

Seagrave

And released my arm, I shant [sic] be able
to use it for a month

[f. 21r]

Watch

Yonder I see the glimmer of a light,
follow me

Exeunt

Enter Dora in the dress Rose had on &
Rose in another – they have a light

Rose

Dear girl, a whole life cannot repay this
service

Dora

They would carry you off, you must
save them the trouble by going off –
Away with you, no doubt succour will
arrive before they can reach the vessel-
no words away with you & give the alarm
Rose⁷² exits – Dora sits down & feigns to
Sleep with a book in her hand

Enter Watch & Seagrave

Watch

We cannot find it (see's [sic] Dora) ha
tis [sic] she herself, this is fortunate-
Reading has lulled her to sleep, I'll take
care she doesn't set the place on fire
Puts out light, they carefully take up Dora
Watch places her on his shoulders

Seagrave

But where's the girl – your other prisoner

Watch

⁷² Word 'Dora' has been overwritten by 'Rose' in manuscript.

I ordered her to give orders to the boats [sic]
crew – follow me mate & ere alarm
can sound, my bonny barque will
have conveyed the Smuggler’s bride far
far at sea

Exeunt

Change of Scene

Enter Lipy Mosha a jew Pedlar followed
by villagers

Lipy

Dere, dere get away all of you & don’t
push quite so close – Look here, dere
ribbands & braces & garters & laces &
rings & such like tings & broaches to
wear in coaches⁷³

1st Man

But I say Lipy before you persuade us to
deal, just tell us one of your funny stories

Lipy

Well I suppose I must – vell dere vas a
gemmon⁷⁴ going into the opera & all of a
sudden he lost his gold watch, well he
offered 20 pound reward & no questions axed,
so a little chap goes to him von day, gives
him de watch & get de reward – Just
tell me says de gentleman how I came

[f. 22r]

to lose my watch, so says he, didn’t you
feel something like biting your ear as you
vas a goin into de opera, yes said the
gemmon, vell & didn’t you put your hand
up to scratch, I did says the gammon, well
said the little artful rascal, dat was
my father tickling your ear, while I stole
the watch

Omnes

Ha, ha, ha, well done Lipy

Lipy

Vell you vont buy my goods, so I shall go
to de fair, I shall sell dem dere

1st Man

Ah, you’ll see all the fine sights & go to the
play Lipy

⁷³ His speech, although inconsistently, is written phonetically to suggest a Jewish accent. His character reveals the stereotypical view of Jews in Victorian drama, as they were often connected with underhand immoral business practices.

⁷⁴ ‘Gemmon’ and ‘Gammon’ in place of ‘gentleman’.

Lipy

Never no more my tears – I vent once &
did not look at de bill & vot do you tink
de performance vas – vy de first piece
vas de Merchant of Venice, de second vas
fried fish, & de farce vas pork chops⁷⁵

All laugh & Exuent after Lipy

Change of Scene

Interior of the Red Rover, a public house on
the sea shore. Large diamond panel window
door at back, large fire place, gun & sword
hanging over it. Kettle on, table & chairs
& two large arm chairs with high backs
Luke Wheatear & others drinking & smoking

Luke

Mighty fine weather for the harvest
Neighbour wheater

Wheat

Yes it has been a fine season, but there
is a storm brewing, if there are any
vessels off the head now, I hope they'll get
well out to sea afore the storm comes or
else there's many a bold Tar⁷⁶ won't see
the morning

Enter Yarrold the Landlord

Yarr

Well masters, I'm just in time, the
coming gale blows from the east nor east
fit to cut you in two

Wheat

Any craft in sight

Yarr

None as ever I saw /Guns heard)⁷⁷ hark
there be a signal of distress, hand me the
lanthorn Sukey

The girl lights & gives it to Yarrop⁷⁸

I'll look out again – should I need your help,
you'll come to me I'm sure

Exit

[f.23r]

Luke

In course we will

Mrs Yarrop

⁷⁵ The practice of putting on a major drama, minor performances (usually singers or acrobats) and then a farce upon the same night's bill was common for the Britannia during the 1850s. What is unclear is the nature of the joke here. Given that Jewish religion forbids the consumption of pork, the joke may indicate that the final play was offensive.

⁷⁶ Sailor.

⁷⁷ Front bracket written quickly here to resemble a forward slash.

⁷⁸ Spelling changed here – from this point character is 'Yarrop'.

To be sure, I never know'd any of our neighbours
refuse their help yet

Yarrop Re'enters & Will

Come my lads follow me, Will tells⁷⁹ me that
a cutter has just gone down within a
short distance of the beach – bear a hand
all of you

The [sic] men all exeunt with Yarrop

Mrs Yarr

Now Suskey⁸⁰, bustle about, hot water ready,
flannels, brushes & dont [sic] forget the brandy
Sukey⁸¹ who is a gawky lass, clatters about in
her wooden shoes & bustles up & down in all
directions. Mrs Yarrop gets table ready
& makes all her different arrangements

Mrs Yarr

Lawks how the wind does but blow
Music – Yarrop returns with Luke, they
bear in their arms the inanimate form
of a sailor boy – that sailor boy is Dora,
they place her in the arm chair where she
shews no signs of life

Mrs Yarrop

Luke

Thanks, thanks, it is not my child

Mrs Yarr

He is somebody's child, take the poor
boy to my bed & run doctor⁸² one of you,
quick, quick you idle ones

Music Yarrop & Luke carry Dora off

Luke returns immediately & rushes off at
door – Yarrop returns

Yarr

Wife, I'll to the head again & try to preserve
more lives

Exit

Mrs Yarr

Sukey

Sukey

Yes um

Mrs Yarr

Bring the water, the flannel, the brushes

Sukey

And the brandy m-'m⁸³

⁷⁹ 'S' added into the text. One of the few revisions made to the manuscript.

⁸⁰ Different spelling for 'Sukey' – inconsistent spelling of character's names throughout this scene.

⁸¹ Spelling reverts back to 'Sukey' here.

⁸² As in the original – not grammatically correct.

⁸³ Punctuation as in original.

Mrs Yarr

And the brandy

Exit

Sukey

Ah, missus be a good un & master be a
good un & - & I be a good un

Exits with brandy &c

The door opens & Crab & Conky peep in

[f. 24r]

Crab

Come in, no one here (calling) Landlord

Conky quite lame

What⁸⁴ the use of hollowing⁸⁵ that way

Crab

Come in, if you are a man behave as
such – there sit down & go to sleep

Conky

I'd rather go to supper

Crab

Go to sleep and dream of it

Conky

Good night

Lays down & draws a cloak over him

Sukey

Who be there and what's want

Crab

My name is doctor drybones & I want
supper

Sukey

Ill [sic] lay the cloth for ye

Crab

For two

Sukey

Where be tother⁸⁶

Crab

Gone to Morpheus,⁸⁷ but what have you got
for supper

Sukey

There's bread & cheese & beer

Crab

Bring a 4lb loaf, two pounds of cheese
& a gallon of porter

⁸⁴ No apostrophe or 's' in original.

⁸⁵ Spelling as in original – perhaps a version of 'hollaring'.

⁸⁶ No apostrophe in original to indicate 't'other' or 'the other'.

⁸⁷ Morpheus was the Greek god of dreams.

Sukey

Directly, but you'd better walk in here,
(Opening side doors) you'll have it all to
yourselves. But where be tother [sic]

Crab

Behold the interesting object (uncovers him/
Awake, get up & feed

Sukey

Not wake, let me try
Takes red hot poker from fire & touches him

Sukey

Hallo Mr Sir, you're wanted

Conky jumping up

What the deuce is that

Sukey

It be only I sir

Conky

Do you generally wake your customers
with red hot pokers

Sukey

Sometimes when they snores

Crab

Follow me Sancho – waiter bring the bread
& cheese Exit ~~Exeunt~~

[f. 25r]

Sukey

Be that your master

Conky

Lor⁸⁸ he is & he isn't, but he's⁸⁹ a most ~~ma~~
wonderful doctor & fortune teller

Sukey

Well I do want some pills, only you promise
me a box of the best & I'll draw you the
best beer & warm your bed wi [sic] a spade

Exit

Conky

And if I dont [sic] make something of this
fortune telling, quack⁹⁰ doctoring idea,
I'm a dutchman⁹¹

Exit

Enter Dora with Mrs Yarrop – Dora is
now dressed as a girl

Mrs Yarrop

There you wasn't drown'd after all. But
you haven't told me all your story yet,
did the smugglers keep you on board

⁸⁸ Writing barely legible here.

⁸⁹ 'S' inserted after – one of the few alterations to the manuscript.

⁹⁰ Slang for false or sham.

⁹¹ A common expression suggesting implausibility.

their ship dressed as a boy for two whole years

Dora

No, no, they carried me away to Bologne where they place [sic] me in the care of an old fisherwoman, who soon after removed into the interior, she took good care I should not take any steps to make my condition known - about a month since she returned to Bologne, the Smugglers called for me, compelled me to adopt a sailors [sic] dress & employed me as their servant until the moment when the storm came on, that storm from which I was so mercifully preserved, while they all went into their long account⁹²

Mrs Yarr

And here you shall forget your sorrows & be happy all the day

Dora

Oh, could I but hear of my fiends, I should be happy indeed

Enter Yarrop & Luke with Watch & Seagrave

Yarr

Wife, here are two more of the crew saved. Sit down my lads, sit down & we'll make you comfortable

Dora to Mrs Yarr aside

Hide me from them, they are the very men who carried me away

[f.26r]

Mrs Yarr

Go quick to the room you came from

Exit Dora

Yarrop

Now my lads the hour is late & I am tired I have no spare bed to offer you, so refresh yourselves & for tonight you must be contented with two arm chairs

Watch

Willingly & a better couch than we had reason to expect

Yarr

Wife, what of the sailor boy who---

Watch

A sailor boy – what, who escaped from the wreck

⁹² 'long account' is a euphemism for death, signifying their accounting their actions to God.

Mrs Yarr catching his hand

Wreck, fiddlestick, the sailor boy who
brought you the letter this afternoon – why
gone, I gave him the answer & he made
sail ⁹³as you call it

Music – refreshment is given to Watch &
Seagrave, Sukey dont [sic] seem to half like⁹⁴
them – Yarrow leaves a light on table
with bottle of liquor, mugs, pipes &c,
they sit on two arm chairs, their faces
to the audience. Yarrow & his wife bid
them good night & retire – Sukey is going
slowly off when Seagrave rises, goes
to her & pretending to whisper in her ear,
kisses her, she gives him a smack of the
face, he reels over & nearly upsets Watch

Sukey

Paws off Pompey

Exit

Watch

Sarve⁹⁵ you right

Music, they begin drinking & smoking
Seagrave soon falls asleep – Watch rises
& examines the room, listening at every
door, then sits again

Hist, Bill, Bill (he shakes Seagrave/
At this moment Dora enters & as Watch
touches Seagrave, she hides behind his
chair

Seagrave

What cheer

Watch

Are you awake

Seagrave

As a hare

Watch

It's all up with us

Seagrave

Did you wake me for that information
During this dialogue, Dora gets the spit

[f.27r]

& ties it upon two brooms for arms- then
she makes a kind of head to it which she
covers with a white nightcap⁹⁶, over the
whole she draws a sheet & holds it behind
the chair.

⁹³ Nautical expression for 'left' or 'exited'.

⁹⁴ Interesting use of slang here in a stage direction.

⁹⁵ Phonetic spelling of 'serve' when spoken with a southern, probably Cornish accent.

⁹⁶ Presumably 'nightcap'.

Watch

Harkye, the folks here seem well to do &
wouldn't perhaps object to lend a few
pounds to two chaps in distress, my modesty
wont allow me to ask & therefore we may as
well take – what say you

Seagrave

But are you sure it's a safe matter

Watch

Safe as Sixpence⁹⁷, all are asleep, no one
see's, [sic] no one hears us

Seagrave

Thats [sic] all very good, but you know there
are such things as spirits

By this time Seagrave has spied the
figure rising behind Watch's chair, he
touches Watch with his foot, not daring to move

Seagrave

Look there

Watch

Dont [sic] be a fool, look where

Seagrave

There, there over your head

Watch

Bill, Bill, it's the custom house officer
whose skull I split – m – mur - murder

Dora Coming forward

I'll call for you – murder

Watch jumping up

The girl, the boy

Seagrave

She – he – that was drown'd – mercy, mercy
They fall on their knees. Enter Yarrop & Mrs
Yarr in their night clothes half dressed –
Crab & Conky also with their heads tied up
Sukey, waiter, Stableman &c

Yarrop

What in the name of riot is the matter
here

Dora

The matter is that these two gentlemen
are the owners of the smuggling craft
that foundered off your land, you gave
them shelter & they in return were
planning to rob the house – secure them
& I will make good the many charges
I have against them

[f. 28r]

⁹⁷ Expression indicating the security of hard currency.

Watch

Foiled, then this alone remains
Watch siezes a sword from the wall
Seagrave catches at a gun & they both
stand on the defensive

Watch

Make way or murder will be done

Crab

Will it, I owe you one & curse me if I
dont [sic] pay you

Conky

And I owe you two, so get the receipt
ready

Seagrove fires & wounds Conky – Watch
is about to cut down Yarrow,⁹⁸ when Crab
jumps upon his shoulder & sticks a
large carving fork into him – Watch dashes
Crab off & siezes Dora – Rose runs on &
places a pistol in Dora’s hand – general
fight, which concludes by the smugglers
being overpowered & down

Tableaux & End of Act 1st 99

[f. 29r]

Britannia Saloon

Daft Dora

Act 2nd

5 years elapse

Characters in this act

Harry Hinton the usurping Lord of }
Hinton Manor }

Ephraim Slide /His factotum¹⁰⁰

Snap --- a jailor

Mr Justall ---a magistrate

Usher-----

Crier of the Court

John Edwards - a footman

Charles Sebright¹⁰¹

Crab

Conky

Madame de le Poole,¹⁰² housekeeper to Hinton

⁹⁸ Another spelling for ‘Yarrow’ here.

⁹⁹ Blank page here.

¹⁰⁰ Manservant or butler.

¹⁰¹ Spelling as in original – ‘Seabright’ elsewhere.

¹⁰² Spelt ‘Poule’ hereafter. This is grammatically incorrect French as when used with ‘le’, ‘de’ becomes ‘du’. Poule is perhaps a derivative of the French for chicken ‘poulet’.

Emma Stanfield
Susan
Dora

[f. 30r]

Scene 1

A Chamber in the late Sir Archibalds [sic]
Hintons Manor – Enter Dora & Madam [sic]
De le Poule

Dora

Dont [sic]tell me madame, I would not give credit to the tale were a thousand oaths produced. Miss Susan Seaworth commit a robbery

Madame

Mademoiselle Dora, dere as is all de proof, de jewel was found in her box ¹⁰³

Dora

Now madame, listen. Some 5 years since, a lady obtained the situation of Governess in the family of a respectable tradesman at Harrowgate, she was accompanied by her child & another girl, a protégée of hers - they were placed at school. the lady had not been long in her situation, when her employer advised her to apply for the vacancy of housekeeper in the establishment of a rich man who inhabited a certain mansion opposite---

Madame

Ah, ah, I begin to see

Dora

Well the lady was installed in her situation, thus partly realising a curious dream she had some time previously – scarcely had she had the appointment 6 months, when in a conversation with the old nabob, it was discovered that she was the daughter of his sister who he imagined had died in the West Indies – strange event this ---

Madame

I am all ze bush of ze thorn to know ze rest

Dora

Have patience Madame - the lady from merely housekeeper, became Mistress

¹⁰³ Phonetic spelling used to suggest a French accent, although aspects such as substituting ‘th’ for ‘d’ are inconsistent.

of the mansion, her child & the girl,
her protégée became part & parcel of
the family. The mansion & the property
seemed as it were to be hers, the old
gentleman being unmarried & here the
second part of a certain dream was
realised, still more strange isn't it madame

[f. 31r]

Madame

Umph- I know much like dis story- who
you drive eh-----

Dora

What I am driving at, listen, fonder &
fonder did the old man grow of his new
found niece, told her at his death, she
should inherit all that he possessed – well,
the old man dies & there arrived suddenly
a long lost nephew,¹⁰⁴ who had been reported
dead, this nephew for his vicious habits
the uncle had discarded. He came sub-
-missively & humbly to ask forgiveness, but
when he found his uncle dead, he at
once assumed the master & became the
bully & the tyrant

Madame

I am fear your little histoire¹⁰⁵ is becoming
to [sic] personal. I will no hear no more, I am
satisfied

Dora

But I am not, you must hear me out.
The nephew introduced into the house as
his steward, a shrewd calculating man,
whose sinister eye bespoke the inward
working of a wicked mind- well
Madame, the uncle was buried, the
will was read & the new found [sic] niece
instead of all the property, was left a
legacy of one hundred pounds, while
all the property personal & real was left
to the scapegrace nephew. The lady
(who refused this hundred pounds) lived
not long after this cruel stroke of
fortune- She died Madame, died broken
hearted to think that she must leave
her daughter & the orphan she had
cherished to the care of strangers – de-
-pendant on them only for support, yes

¹⁰⁴ Long tail on the 'w' suggests a small dash here.

¹⁰⁵ French for 'history'.

she died (Weeps)

Madame

Ah, ma'amselle, you drop a leetle tear,
remember ti's [sic] but a story you know

Dora

And now madame to conclude- the
nephew revelled in dissipation – a lady,
a friend of the companion whom the

[f. 32r]

nephew had introduced into the house
was named housekeeper – Riot & noise
usurped the place of peace & regularity,
the daughter of the departed Lady and her
young friend were barely noticed- until –
one day -- -- --

Madame

Oh, one day- what den---

Dora

One day, the new master of the decorated
mansion dared to make proposals to the
young lady, which met with scorn &
stern rebuke & well they might, dismissal
was determined on, but 'ere that order came,
she with her young friend left the house
where she was no longer safe, unfortunately
her trunks were not removed- they sought
refuge with the worthy man who in the
first instance had received her mother,
but scarcely had the hospitality of his
doors received her, than she was arrested
upon a charge of having rob'd the pro-
-prietor [sic] of the mansion, of valuable
property – I have now told you what
you know, now hear what you do not
know – that girl is now in prison, I
am under this roof once more only to
ask you to give me for her, certain
articles she requires, then I depart to
return no more. But mark my prophecy –
Susan Seaworth is innocent

Madame

I must tell my master of all this

Exit

Dora turning round

And more – gone, have I then guessed
rightly, villainy is abroad, I will hunt
it down, ti's [sic] fortunate Charles Seabright
is here in Harrowgate on a visit to
his father – Him will I entreat
Thus virtues torch shall brilliant burn

before her
And villainy unmask'd shall be by
poor Daft Dora

Exit

Enter Ephraim Slide & Harry Hinton

[f. 33r]

Harry

More money Ephraim, why man
thou art a very leech, a vampire, two
thousand pounds have been your portion
since -- --

Ephraim

Since by a bold stroke I risk'd transportation,
Who suggested the exchange of one will for
another – who in the dead of night stole
the document from beneath the dead mans [sic]
pillow and placed it's stead one written
by my hand – why Ephraim Slide, your
true friend – who, when Susan Seaworth
despised you & your offers advised a plot
which amply avenged her slight, who- - -

Harry

Let me hear no more – you shall have
the money

Ephraim

Enough, & as I am about to make Madame
Poule my wife, I expect that you will
make us a very handsome provision to
start with

Harry

That shall be seen to – Ehpraim, there
is one thing still that hangs upon mind¹⁰⁶

Ephraim

What is it

Harry

The will, I did not, fool that I was
see it destroyed – you burned it say you

Ephraim

Even so

Harry

I feign must believe you, but let me
not reflect – Come, to the chase, is every-
-thing prepared

Ephraim

All, the hunters are assembled & wait
your coming

Harry

Forward then

¹⁰⁶ As in original, needs 'my' to make grammatical sense.

Ephraim

I follow you

Exit Harry

Ephraim

And follow you I will – in the public
market place you struck me to your feet
for some supposed offence, but I will
be revenged – the will destroyed – no, no,
ti's [sic] here (touches his forehead) & when the
hour comes, the wrong shall be as public as
the blow which caused my deep, my rooted
ennity

Exit

Interior of a prison – a rude couch upon

[f. 34r]

which Susan is discovered lying

Enter Snap with a small tray covered
with a cloth – He places it upon a table

Snap

I'll not wake her & if I did, her heart
is too full to eat. Well in my time
I have seen some of all sorts, evil &
good & am no bad judge, though I'm
only a jailor & if that lass isn't innocent,
I'm blow'd – I think so, only I mustn't
say so – sleep on pretty one

Exit

Music /¹⁰⁷ the back of the scene gradually
dissolves, discovers Mrs Seaworth, she
approaches Susan, blesses her & retires to
back – Scene closes again

Susan wakes

Mother, mother (looks about) Alas there
is no mother, it was a dream –

Enter Snap

Miss, young Miss Dora would speak
with you & as I have no orders to deny
the admission of visitors, why if you
like -- -- -- --

Susan

Oh, I would rejoice to see her

Snap

Then you shall rejoice – Come in Miss
Snap Exits the girls embrace

Susan

Dear, dear Dora

Dora

And dear, dear Susan

¹⁰⁷ Punctuation as in original – slash mark used rather than brackets.

Susan

I thought Dora to have seen you ere this

Dora

And so you would, but I have been
engaged on business & something tells
me I shall be successful in it, you
know in some of my dreams, I receive
strange impressions – well in one of my
dreams I became w impressed with a
certain idea, which has led me to lay
as nice a scheme as ever was hatched
& if I dont [sic] prove you clearly innocent, why
say that I'm a dutchman

Susan

What a blessing to you is your flow of
spirits Dora

Dora

Believe me my dear girl, we were not

[f.35r]

set into this beautiful world to sigh
& fret & fume

Susan

And have you then cause to believe you
can prove my innocence

Dora

Believe me my dear Susan, if I had not
excellent reasons for thinking so, I would
not tell you so

Susan solemnly

Dora

Dora imitating her

Dora, how awfully you drop the word

Dora

Susan

Dora – I have seen my mother
Dora gazes steadfastly at Susan & at
length says frantically
Your mother (then bursts into a
fit of laughter, which ends by a copious
flood of tears, Susan endeavours to comfort her¹⁰⁸

Susan

Dora, dear Dora – would that I had not
told you this

Dora

And I am glad you did – I am better now_
(Calmly) your dream presages happy moments yet

¹⁰⁸ No end bracket here.

They kneel in mute adoration

Enter Snap

In prayer, tis [sic] pity to disturb them, but
my duty compels me. Miss Dora
The girls rise¹⁰⁹ Excuse me, but you must
leave now. All strangers must now
depart. you can come again tomorrow
& accompany Miss Susan to the examination

Dora

Good man, would there were many like
you in your unpleasant trade

Susan aside to Dora

Farewell my only friend

Dora aside to Susan

Only friend – Charles Seabright

Susan

For shame Dora, he - - - -

Dora

Is a lover, not a friend, well, well, be
it so, but mark my words, he will be
your husband. good bye [sic] Susan

Music –Snap conducts Dora out, Susan
seats herself on the bed & scene closes

Scene 3

[f.36r]

Exterior of the Mackerel & Milkfail¹¹⁰
under these two matters is written

Carnaby Crab

“You see my friends, I’ve been a rover”

“I came to Harrowgate from Dover”

Conky enters

I look to the West & I look to the East
but no customers comes¹¹¹ – Ah, here comes
master, how precious cross he looks,
perhaps he’s lost 18pence & found 9d¹¹² –
I dont [sic] care, I wont stand his nonsense
& if he says a word, I’ll bully him

Enter Crab, he looks very miserable &
walks up & down- Conky follows him
till at last they face each other

Crab

Well

Conky

And well again if you get to that

¹⁰⁹ Writing here appears hastily written, and bracket appears as a slash mark on right, and hidden by binding on left.

¹¹⁰ Inconsistent spelling of this public house – appears as Mackeril and Milkpail later in the play, although Mackerel is still spelt wrong.

¹¹¹ Poor grammar here as in the original.

¹¹² Variant on the expression ‘lost a shilling and found a sixpence’.

Crab

But it isn't well, it's bad – Conky I can't
keep you any longer- I give you warning

Conky

And I shant take it, if you dont know
when you've got a good servant, I know
when I've got a good ~~husband~~¹¹³ master,
& as long as you live, I'll stick to
you like pitch

Crab

Conky, I'm a ruin'd man, I've lost all
I had

Conky

That ain't much – well now if you'd
take my advice, you'd do well

Crab

And what is your advice Conky

Conky

Why look here, the Makeril & Milkpail¹¹⁴
is no go, sell it, sell it right out

Crab

Sell it

Conky

Sell it & buy a boat

Crab

The old trade

Conky

Exactly, you be skipper, I'll be your
chef¹¹⁵ mate

Crab

Temptation touch me not, Conky, I'll
think of it

Conky

Look out Governor, here's a customer

[f. 37r]

Crab as Dora enters

~~Sarvent~~ Sarvant Miss

Dora

I have no time for compliments, do you
wish to earn 5 pounds

Conky

We see no objection

Dora

I wish a service rendered to me- within
I will explain it. I have no time to lose.
Quick, attend to me [sic] you shall be rewarded

¹¹³ An interesting change/typo given the arguably homoerotic overtones to the comic scenes of Crab and Conky.

¹¹⁴ Spelling as in original.

¹¹⁵ Spelling as in original – presumably 'chief'.

Crab

This way Miss. I always feel great pleasure
in attending to a lady

Dora

No words, go in, I follow you

Crab

This way Miss

Exeunt Crab & Dora

Conky

Well I never, that is a start. I wish
I could see (jumps up & looks over curtain)
Now's¹¹⁶ he opening the cupboard (jumps again)
Now he's taking out clothes (jumps again)
Now she's a looking at em :¹¹⁷ (jumps again)
Now she's a tying em [sic] up in a handkercheif [sic]
(jumps) Nows [sic] she's a paying him,
(jumps) Now he's a bowing (jumps) Now
she's putting her finger on her lips as
much as to say, keep this a secret (jumps/
Nows she's a coming out, now she's here
& now I'm off Exit

Music/ Dora comes from door, looks R & L
& suddenly bounds off, she has a bundle
in her hand – Conky returns & looks after
her, Crab comes from door & seeing Conky
watching her, gives him a tremendous
kick – Conky shews fight & Crab pitches
into him – a scuffle & Conky is kicked off

Scene 4th

A Chamber in the mansion. Enter
Ephraim Slide & Madame De le Poule

Eph

And so madame, you really are jealous

Madame

Jealouse – is it not de time for jealousie –
what you write to de farmers [sic] daughter &
tell her you love her ever so much as

[f. 38r]

noting & dat you sall marry her – you
promise I should be you life & of you
no keep you word, I sall pull the shin
off one, two secret, dat shall pull you
neck so long, upon de tree of de gallows,
what you tink of dat

Eph

Think Madame, I think it is for both our

¹¹⁶ Apostrophe in original.

¹¹⁷ Unusual punctuation here.

interests that we should not quarrel, but
I beg leave to tell you that I dont [sic] care one
doit¹¹⁸ for your ridiculous anger, & so now¹¹⁹
madame, we understand each other

Madame

Ha, you insult me, you laugh upon my face,¹²⁰
I will make you laugh upon your own face soon,
if in 2 hours, you no pull out de -- -- --
what you call it, de special license for
marry & make me your wife. I will as de
man say in de play, out of a little show
raise a great conflagration & so bonjour¹²¹
monsieur [sic] Ephraim Slide Exits

Eph

So, I thank you for the warning, I must away
betimes – Madame de la Poule has proved a
useful coadjuter, but cannot be my wife
my plans are nearly matured & in a few
days I will be from Harrowgate & from
England – My young friend the squire, he
may marry the lady air [sic] he pleases – I care
not who has her, so that I be not encumbered
with her. So work then Ephraim, secure
your winnings & let the sea divide you
from the object of your cunning & your
hatred Exit

Scene 5

The chamber of the dead – a gloomy
oaken chamber – a cold¹²² & cheerless aspect
marks the whole scene, a bedsled with
hangings, which are closed – enter with
light Harry Hinton, he reaches a chair &
sinks in it, pulling¹²³ the light on table

Harry

Would that I had not made the bet,
even the wine that I have taken will
not give me courage to undergo the ordeal –
There stands the bed on which he died, here
in this room which which¹²⁴ never has been
opened since – it was his wish & it has
been complied with & I have laid a

[f. 39r]

wager with my brother sportsmen now

¹¹⁸ Spelling as in original.

¹¹⁹ Long tail stroke on ‘w’ suggests a dash.

¹²⁰ The ‘e’ and the comma are joined here.

¹²¹ As this should be ‘aurevoir’ here, Madame de la Poule is possibly using mock French.

¹²² ‘Cbold’ overwritten by ‘cold’.

¹²³ Spelling as in original – should be ‘putting’.

¹²⁴ Repetition as in the original.

below, that I will bring to them the very pillow on which his head lay when he expired. It must be done – courage Harry courage, the old mans [sic] bones be still & mouldering in the deep vault, & there is no sacrilege in the act which I am about to do – Courage

Music – Harry takes light again & approaches the bedstead – just as he is about to raise the curtains, he stumbles over a chair & lets fall the light¹²⁵, which is extinguished
Confusion, the light extinguished, where is the door¹²⁶

He gropes his way & goes quite the opposite direction to where the door is

I am bewildered, should I call, no one could hear me. I was agreed that all should remain below till [sic] I returned, in order to prevent all trick. I feel sick at heart, wherefore should I trembled¹²⁷ – I murdered him not, he died a fair death, I was not even present, what then have I done Ah, I cannot answer that question, the widow & her daughter would rise up against me were I to seek justification- Pshaw, away with maudling sentiment, I have entered upon a track in which I am now too far advanced to dare retreat. I must abide the issue – once more let me assay to find the door

He gropes about – Enter at door Ephraim cautiously without a light – as he passes over, he nearly touches Harry, who is still unable to find the entrance -- Dora dressed as a Pot Boy¹²⁸ has come in with Ephraim – Eph feels about on the floor & touching a certain part, intimates that is the spot – He kneels down, Dora's head is close to his shoulder, so that she can hear even his whispers – Eph takes out a knife & raises a part of the flooring, takes out a parchment & pocket book saying

All right, there is the precious document /¹²⁹

[f. 40r]

¹²⁵ Handwriting here adds long flourish to the 't'.

¹²⁶ Stage direction is not underlined in original.

¹²⁷ Spelling as in original – should be present not past tense.

¹²⁸ Capitalised in manuscript. The pot boy was the lowest kitchen servant.

¹²⁹ Slash mark rather than comma for punctuation.

the real will & all my earnings & my fortunes, I will add this thousand to the precious store & in a few short hours depart with all. The will shall some day procure me from the usurper one clear half of what remains, for that shall be it's [sic] price

Eph¹³⁰ places bank notes in the hole of the flooring, leaving knife behind him. Dora by means of the knife quickly possesses herself of the will & pocket book & Exits Harry in feeling about touches Eph, they both start – their hands are close upon the handles of the swords that hang on the wall, which they clutch & stand on guard – they exchange a few passes, missing each other – after some time Eph disarms Harry, who stepping forward receives the sword in his breast – he falls with a loud scream (Pause)

Eph

Who 'ere thou art, thoul't [sic] spy no more upon my actions – How to dispose of the body, I have it, no one by any chance seeks this chamber, here it must lie, removal might create discovery
Eph lifts him on to [sic] the bed, ~~the bed~~ then Exit's¹³¹ locking the door after him

Scene 6

Parlour of the Mackeril & Milkpail

Enter Conky & Crab

Conky

So you wont tell me, wont [sic] you

Crab

No, I wont – all you've got to do is to follow me

Crab¹³²

I've followed you through so many trials that I'd sooner remain where I am, but I'll go if you think there is any fun to be seen

Crab

Fun, fun, there's a fool, fun in a court of justice, who ever heard of such a thing

Conky

I have & seen some too

¹³⁰ 'r' overwritten by the 'h' in manuscript.

¹³¹ Punctuation and capitalisation as in original.

¹³² As in original – should be 'Conky' . The writing here is small and appears rushed.

Crab

What kind of fun

Conky

Capital fun, for instance, a rich man tries

[f. 41r]

to oppress a poor one, he fails, a verdict is
brought against him & he pays costs,
thats [sic] fun ---

Crab

Brave Conky, I didn't think you had so
much gumption in you – well now let's be
off- Put up the dead lights & sail in my
wake¹³³ – Conky

Exeunts

Scene 7 & last

The magistrate's roon – inhabitants &c
discovered

Usher

Silence in the Court

The Rev^d mr [sic] Justall enters & takes his seat,
a door opens & Susan is led in, supported
by Charles Seabright & attended by Snap, she
is placed at the bar & chair put for her, Charles

crosses to the other side – Ephraim & madame [sic]
de la Poule enters [sic]

Mr Justall

Prisoner, your name

Susan

Susan Seaworth

Mr Justall

The accusation against you is, that
being in the service of Harry Hinton Esqu,
you did abstract certain valuables, the
property of your employer – what have you
to say before this examina*tion¹³⁴ proceeds

Susan

I have nothing to say, save that I am
innocent, proceed – my innocence will
I trust appear manifest

Mr Justall

I hope so with all my heart – Call the
prosecutor

Usher

Harry Hinton, come into court

(Pause)

Harry Hinton, come into court (Pause)¹³⁵

Harry Hinton, come into court, he does

¹³³ Nautical expression.

¹³⁴ Illegible letter scored out here.

¹³⁵ Rushed end bracket near binding.

not answer Sir

Eph aside

My fears was excited [sic] at his absence
from the morning meal, t'was him
then I slew -

Mr Justall

Let the witnesses be called

Usher

Ephraim Slide

Eph

Here

[f. 42r]

Mr Justall

Your name

Eph

Ephraim Slide

Mr Justall

What are you Sir

Eph

Steward to Mr Harry Hinton

Mr Justall

Can you give any reason for his absence
from this enquiry

Eph aside

Methinks I could (aloud)¹³⁶ None Sir,
I parted from Mr Hinton this morning,
but he said nothing – He was quite
silent when I left him

Mr¹³⁷ Justall

State what you know of the matter in
question

Eph

My duty is a painful one, but it must
be done – many articles of value had been
lost & one day Mr Harry Hinton accidentally
went into her room _¹³⁸ She was absent &
upon the table lay this letter (producing it)
wondering what correspondence this
young & apparently innocent creature
could have in London & with such a
person, his curiosity induced him to
read it _¹³⁹ I beg to hand it in

The Clerk reads it

Harrowgate June 25th

Sir/ ¹⁴⁰

¹³⁶ Rushed end bracket.

¹³⁷ As in original.

¹³⁸ Dash used in original at bottom of line.

¹³⁹ Dash used in original appears at bottom of line as an underscore.

¹⁴⁰ Slash mark appears at bottom of line, suggestive of comma.

Matters prosper well & nothing
is as yet discovered. I received the last
amount sent & I now forward 4 rings,
a dozen tablespoons & a cream jug. send¹⁴¹
the money at once & you shall receive
more from yours truly
Mr Danks Susan S-----
Rosemary Lane

Susan
I never wrote that letter
Mr Justall
You shall be heard in due time –proceed
Sir

Eph
The prisoners [sic] box was searched & I regret
to say, shis¹⁴² property was found (hands box)
Mr Justall looking at them
The case I'm afraid appears to [sic] clear
Usher calling
John Edwards

[f. 43r]

John
Here
Mr Justall
What know you of this affair
John
I helped search the prisoners [sic] boxes &
found the property now produced
Mr Justall
Has the prosecutor been sent for
Usher
He has Sir
Mr Justall
His absence is most unaccountable –
At all events there is evidence enough
before me to commit the prisoner for
trial Dora & a veiled female
Enters
Stay, stay I implore you, my evidence
has not been heard
Mr Justall
You are not too late
Dora
I pray you Sir, am I allowed to question
the evidence which has been given
Mr Justall
Assuredly

¹⁴¹ No capital here, after a rare full stop.

¹⁴² Spelling as in original – should read ‘this’.

Dora

To you then Sir, I address myself (to Ephraim¹⁴³
have you not heard Mr Hinton say that
if Miss Seaworth did not return his love
she should repent it

Eph

Not that I remember

Dora

I will refresh your memory – do you know
this lady Sir

Dora turns to female, who throwing off¹⁴⁴
her veil, discovers Emma Stanfield –
Eph appears much agitated at seeing her

Mr Justall

Do you know that lady Sir

Eph

I – I – that is I've seen her before

Dora

Seen her, be pleased Sir to hear her evidence
& you shall judge if he has seen her

Mr Justall

Miss Stanfield, your respectability & position
in this neighbourhood, will give due
weight to your testimony & I request
that you will unhesitatingly declare it

Emma

Your worship _ my tale is but a simple
one, a sad but true one – Mr Ephraim
Slide has for some time paid his addresses
to me & on various occasions [sic] presented me

[f. 44r]

with trinkets of value. He promised
that I should be his wife, with my fathers [sic]
consent, I accepted his addresses, until
from some information I received I
declined his further attentions – from
him I often heard that Miss Seaworth
was tormented by the persecutions of Mr
Hinton, who wishes to make her his
Mistress – He further observed that when
we were married, she should become my
companion & leave a roof where she was
not one instant in safety

Mr Justall

Permit me, if you have them to see the
trinkets he gave you

¹⁴³ No end bracket here.

¹⁴⁴ Long flourish in handwriting to letter 'f'.

Emma takes off her bracelets &c

They are here Sir

As she hands them a bracelet falls – Susan
picks it up & is about to hand it to Mr

Mr¹⁴⁵ Justall, when she says

Susan

That bracelet, it is mine

Mr^{s 146} Justall

And this neck chain

Susan takes it

Is also mine – they were the gift of my
dear mother, I pray you Sir let him touch
the secret spring & prove by his knowledge
of it, that they are his property

Mr Justall

Now Sir touch the spring

Eph

I know not of such spring, I bought them
of a passing traveller

Mr Justall examg¹⁴⁷ them

How many years is it since you purchased
them

Eph

It may be 6, it may be 10 years

Mr Justall

Impossible, - they bear (in such small figures
certainly) the date of 18 – but two
years since, this is strange

Susan

I missed them from my arm & neck,
last year sleep overtook me in the
summer house & when I woke, they were
gone, ashamed of my carelessness & fearful
of creating an unpleasant feeling, I sub-
-mitted in silence to my loss

[f.45r]

Mr Justall

There is some mystery here which must be
solved

During this Harry Hinton has been led in
& now stands close to the magistrates –
He is very pale & looks ill

Harry in a weak voice

It is not the only mystery that must be
solved – Sir, I have much to say, grant me
your patience

¹⁴⁵ Repetition as in original.

¹⁴⁶ As in original.

¹⁴⁷ Spelling as in original – an abbreviation of ‘examining’.

Mr Justall

Be composed Sir, what event has thus
apparently jeopardised [sic] your life

Harry

Intended murder Sir, providentially prevented.
In the dead of night, some one attacked me
in my own dwelling, with a drawn sword. I fell,
no doubt, to all appearances dead – My friends
with whom I had made a foolish bet,
sought the apartment & found me extended
on a bed, bleeding profusely from a deep
wound, though not a mortal one – My
suspicions were aroused from certain
circumstances & from the evidence that¹⁴⁸
Ephraim Slide had left the room below¹⁴⁹
previous to my doing so, He, I have no
doubt was the assassin

Eph off his guard

Assassin. t'was [sic] a fair duel

Mr Justall

Hark he admits the crime, secure him –
we will first dispose of Susan Seaworth's
case & then institute further enquiry
into this

Harry

One moment Sir – I ought to speak the
truth & acquit her, but I dare not, cannot¹⁵⁰
I accuse Susan Seaworth of robbing me
to a considerable extent

Madame

I say dat poor child is innocent – dey
break her box & wid a key dey make, ¹⁵¹
dey place (for I see dem) all de propertie
in de box, dey write a letter which dey
find on de table – I know it all, for
I was bad woman enough to help dem

Dora

And now your worship hear me I pray –
The man who lately has become your
prisoner, I denounce as a double traitor,
& Mr Harry Hinton I proclaim a felon

[f. 46r]

Mr Justall

Be careful young woman what you say

Dora

I'll be very careful – who stole this

¹⁴⁸ Long flourish on 't'.

¹⁴⁹ Long flourish on 'w'.

¹⁵⁰ Long flourish to 't' may indicate a fullstop.

¹⁵¹ Apostrophe appears here in manuscript.

parchment from the dead mans [sic] hand
& buried it neath [sic] the flooring of the
dead mans [sic] room – Ephraim Slide – who
countenanced & abetted the crime, although
he knew not the real will existed,
Harry Hinton – who robb'd his master
of sums of great amount & placed them
with the will to take when opportunity
should serve – Ephraim Slide – Behold
them here, here in this book

Gives pocket book to magistrate

And if more were wanting to complete
the charge, behold the innocent girl
Introducing forward Emma Stanfield
to whom this wretched criminal proffered
marriage, while his word was pledged
unto that person there

Mr Justall

These proofs are undeniable _ Susan Seaworth,
you are discharged

Charles Seabright rushes over & catches
her in his arms

Mr Justall

Ephraim Slide, I commit you for further
examination – you Mr Harry Hinton, being
not in a fit state to be removed, shall
remain beneath my roof until again
called upon

Eph

And think you I will wait the pleasure
of the law to be accused of all they think
fit – you know me not I will leave
no doubt upon my guilt or innocence
Behold, you now have evidence enough
to convict me

Fires at Harry who falls dead

Mr Justall

Ruffian & murderer – remove him, all
are contaminated by his presence

Eph

I laugh at you, despise ye all

He is taken off

The Body of Harry is carried off

Mr Justall rising

Miss Seaworth, it rejoices¹⁵² me to see

[f.47r]

your innocence made manifest. This
will I perceive gives you the whole of the

¹⁵² Illegible word is overwritten by 'rejoices'.

Hinton property, in reversion from your
mother – May the possession of it bring
you more happiness than it's last possessor

Susan

It will, it will, for it shall be held
between us for the benefit of those who
need our aid – us I say, for my dear
Dora, my sister shall share it with me

Dora

Nay-----¹⁵³

Susan

Not a word – I – I am mistress now.
Madame de le Poule, you shall be provided
for – and now-----¹⁵⁴

Charles

And now all are thought of, may I venture
to hope that when I am gone away, a thought
may be bestowed upon Charles Seabright

Susan

If propriety would permit — — —¹⁵⁵

Dora

I know you would say, dear Charles, in
adversity you were my friend *,¹⁵⁶ in prosperity
continue so & as a woman cannot have
or ought not have a better friend than
her husband, why I fancy you must
take that title – Come let Dora join
your hands (She does so) There & now
let us hope that if my wanderings
of mind have been somewhat strange
yet they have led to a good result at
last & therefore it is fervently hoped
that approbation will attend the day
dream of poor Daft Dora

Curtain

¹⁵³ Series of dashes here.

¹⁵⁴ Series of dashes here.

¹⁵⁵ Series of long dashes here.

¹⁵⁶ Ink blot on manuscript here.