

[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 1<sup>1</sup>

1852. Manuscript received August 31  
Licence sent ----- September 2  
W. B. Donne<sup>2</sup>

Characters<sup>3</sup>

Mr Vecler<sup>4</sup> 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)  
1<sup>st</sup> Man  
Luke  
Wheatear  
Yarrold<sup>5</sup> (pub landlord)<sup>6</sup>

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<sup>1</sup> This is underlined 10 times.

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

<sup>3</sup> This records the characters for Act I only, and is incomplete.

<sup>4</sup> This name reads as 'Vector' in Scene 5.

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

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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)<sup>7</sup>

Mrs Yarrolld <sup>8</sup>  
Sukey (serving girl) <sup>9</sup>

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[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

---

<sup>6</sup> Not in original cast list and also spelt 'Yarrop'.

<sup>7</sup> Initially spelt 'Rosa'.

<sup>8</sup> Not in original cast list – also spelt 'Yarrop'.

<sup>9</sup> Not in original cast list – also spelt 'Suskey'.

urchin lodged within my brain – It's  
strange, very strange<sup>10</sup>

Muses & then laughs loudly

Mrs Sea<sup>11</sup> aside<sup>12</sup>

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 Se<sup>13</sup>

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

Sings<sup>14</sup>

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

Lively<sup>16</sup> – In the bonniest grave you ere did see<sup>17</sup>

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<sup>10</sup> 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).

<sup>11</sup> Different abbreviation here.

<sup>12</sup> Stage direction not underlined.

<sup>13</sup> Different abbreviation here.

<sup>14</sup> Stage direction not underlined or in brackets.

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

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

<sup>17</sup> 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  
barque<sup>18</sup> 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)<sup>19</sup>  
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 masts<sup>20</sup>  
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 ship<sup>21</sup>  
is gone – mother, the ship is gone

Tableaux<sup>22</sup>

[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 without<sup>23</sup>

Don't tell me Crab about a hole in the

---

<sup>18</sup> Nautical term for boat.

<sup>19</sup> No ' ) ' mark here, possibly due to tight binding.

<sup>20</sup> Punctuation hidden in tight binding.

<sup>21</sup> Again, punctuation hidden in tight binding.

<sup>22</sup> 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.

<sup>23</sup> 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 me<sup>24</sup>  
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 slaves<sup>25</sup>

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 nob<sup>26</sup> – strike me astonished

Mrs C

Sarve<sup>27</sup> 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 ]

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

<sup>25</sup> 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.

<sup>26</sup> Slang for 'lordship', an abbreviation of the Indian 'nabob'.

<sup>27</sup> 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 now<sup>28</sup> 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 weal<sup>29</sup>  
Conky  
 And am,<sup>30</sup> 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]

---

<sup>28</sup> Repetition as in the original.

<sup>29</sup> Veal. Changed to indicate accent.

<sup>30</sup> 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 cupboard<sup>31</sup>  
Crab within  
Weal  
Conky within  
Am  
Ca Crab  
Cold tato's<sup>32</sup>  
Conky  
Cheese  
Crab  
Beer  
Conky  
Gin

---

<sup>31</sup> No front bracket mark in original, possibly hidden in tight binding.

<sup>32</sup> 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

Conkey<sup>33</sup> 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

Dole<sup>34</sup> 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

---

<sup>33</sup> Deviant spelling.

<sup>34</sup> Meaning share or give.

Crab<sup>35</sup>

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 on<sup>36</sup>  
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 & blaboubs<sup>37</sup> him with the

[f. 8r]

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<sup>35</sup> No 'aside' direction here.

<sup>36</sup> First line of speech is wrongly underlined here.

<sup>37</sup> 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 3<sup>rd</sup>

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  
Sings<sup>38</sup>, Ding dong, ding dong dell<sup>39</sup> -

Cha<sup>s</sup>

And who is the happy bridegroom Dora

Dora

Why, why a King, King death to be sure - King death<sup>40</sup> will claim his bride & Dora will be wed

Cha<sup>s</sup> aside

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

---

<sup>38</sup> Stage direction is not in brackets.

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

<sup>40</sup> 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  
Exit<sup>41</sup>

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 woes<sup>42</sup>

Exit

Scene 4<sup>th</sup>

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

---

<sup>41</sup> No brackets in original.

<sup>42</sup> 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 cave<sup>43</sup>

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---

---

<sup>43</sup> 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<sup>s</sup>

~~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 which<sup>44</sup>  
such letters to the owners of the ship  
as will no doubt procure for her the  
means of support<sup>45</sup>

[f.12r]

Cha<sup>s</sup>

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

---

<sup>44</sup> As in original – presumably 'with'.

<sup>45</sup> Letters of recommendation.

Mr Vec

Shew her in

Exit Servant

Cha<sup>s</sup>

I will retire Sir, should you want me

I will be close at hand

Enter Mrs Sea & Susan )<sup>46</sup>

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)<sup>47</sup> 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 who<sup>48</sup> presents it, not

[f. 13r]

Mr Vector

Mrs Sebright<sup>49</sup> catches at the book, kisses

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

appears instantly. Tableaux

Mr Vec

Charles take charge of these ladies &

<sup>46</sup> No '(' bracket at beginning of the line.

<sup>47</sup> No '(' bracket at beginning here.

<sup>48</sup> The word 'it' was overwritten by the word 'who' in the original.

<sup>49</sup> Deviant spelling of character's name.

conduct them safe to London

Cha<sup>s</sup>

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 gallant<sup>50</sup> 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,<sup>51</sup> 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<sup>s</sup>

Well Susan, I told you your mother  
would recover

Susan

Oh Charles, how she has suffered

Chas

Has your Landlord applied to you lately

---

<sup>50</sup> As in original.

<sup>51</sup> 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, -<sup>52</sup> my  
father well thought of, I will propose  
it to her

Susan

Hark, my mother comes

Charles<sup>53</sup>

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

---

<sup>52</sup> Erratic punctuation as in original.

<sup>53</sup> 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 Harrowgate<sup>54</sup>  
& 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 illness<sup>55</sup> to do with me – unless you  
are prepared to pay me £35.15.0 I seize<sup>56</sup>

Mrs Sea with dignity<sup>57</sup>

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

---

<sup>54</sup> Large town in Yorkshire.

<sup>55</sup> As in original – needs 'has' to be grammatically correct.

<sup>56</sup> 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.

<sup>57</sup> 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<sup>s</sup>

Not quite

Caleb

Who are you pray

Cha<sup>s</sup>

I am one that has a kind of St. Vitusses dance<sup>58</sup> 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

---

<sup>58</sup> 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<sup>s</sup>

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<sup>s</sup>

No words contemptible wretch – now  
then is that settled

Caleb

Quite & satisfactorily

Cha<sup>s</sup> Raising<sup>59</sup> 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<sup>s</sup>

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

Caleb retreating

You shall repent

Charles<sup>60</sup>

Go

Caleb

I am determined to---

Cha<sup>s</sup>

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<sup>s</sup>

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

---

<sup>59</sup> Capitalisation in original.

<sup>60</sup> Different abbreviation for speaker here.

a respectable pains taking<sup>61</sup> 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 governess<sup>62</sup>, would you condescend  
to take the situation

Mrs Sea

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

Cha<sup>s</sup>

Fear nothing on that score

Mrs Sea

Charles if thanks---

Cha<sup>s</sup>

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

Mrs Sea

Agreed

Cha<sup>s</sup>

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]<sup>63</sup> 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----

---

<sup>61</sup> No hyphen or joining of words in original.

<sup>62</sup> 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.

<sup>63</sup> 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 follow<sup>64</sup>

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

---

<sup>64</sup> 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 whilks<sup>65</sup>

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.<sup>66</sup>

Exeunt<sup>67</sup>

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

---

<sup>65</sup> Spelling as in original.

<sup>66</sup> Spelling as in original – presumably dialect for 'cold'.

<sup>67</sup> 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

Rosa<sup>68</sup>

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

Dora<sup>69</sup>

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 room<sup>70</sup>

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 & listen<sup>71</sup>

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

---

<sup>68</sup> Different spelling – character appears as 'Rose' thereafter.

<sup>69</sup> Word 'Dora' is written over an illegible word.

<sup>70</sup> As Dora is dressed as a boy, this is a highly suggestive comment.

<sup>71</sup> 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  
Rose<sup>72</sup> 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

---

<sup>72</sup> 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 coaches<sup>73</sup>

1<sup>st</sup> 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  
gemmon<sup>74</sup> 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

1<sup>st</sup> Man

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

---

<sup>73</sup> 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.

<sup>74</sup> '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 chops<sup>75</sup>

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 Tar<sup>76</sup> 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)<sup>77</sup> hark  
there be a signal of distress, hand me the  
lanthorn Sukey

The girl lights & gives it to Yarrop<sup>78</sup>

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

---

<sup>75</sup> 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.

<sup>76</sup> Sailor.

<sup>77</sup> Front bracket written quickly here to resemble a forward slash.

<sup>78</sup> 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 tells<sup>79</sup> 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 Suskey<sup>80</sup>, bustle about, hot water ready,  
flannels, brushes & dont [sic] forget the brandy  
Sukey<sup>81</sup> 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 doctor<sup>82</sup> 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-'m<sup>83</sup>

---

<sup>79</sup> 'S' added into the text. One of the few revisions made to the manuscript.

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

<sup>81</sup> Spelling reverts back to 'Sukey' here.

<sup>82</sup> As in the original – not grammatically correct.

<sup>83</sup> 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

What<sup>84</sup> the use of hollowing<sup>85</sup> 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 tother<sup>86</sup>

Crab

Gone to Morpheus,<sup>87</sup> 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

---

<sup>84</sup> No apostrophe or 's' in original.

<sup>85</sup> Spelling as in original – perhaps a version of 'hollaring'.

<sup>86</sup> No apostrophe in original to indicate 't'other' or 'the other'.

<sup>87</sup> 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

Lor<sup>88</sup> he is & he isn't, but he's<sup>89</sup> 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, quack<sup>90</sup> doctoring idea,  
I'm a dutchman<sup>91</sup>

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

---

<sup>88</sup> Writing barely legible here.

<sup>89</sup> 'S' inserted after – one of the few alterations to the manuscript.

<sup>90</sup> Slang for false or sham.

<sup>91</sup> 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 account<sup>92</sup>

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

---

<sup>92</sup> '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 <sup>93</sup> as you call it

Music – refreshment is given to Watch &  
Seagrave, Sukey dont [sic] seem to half like<sup>94</sup>  
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

Sarve<sup>95</sup> 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 nightcap<sup>96</sup>, over the  
whole she draws a sheet & holds it behind  
the chair.

<sup>93</sup> Nautical expression for 'left' or 'exited'.

<sup>94</sup> Interesting use of slang here in a stage direction.

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

<sup>96</sup> 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 Sixpence<sup>97</sup>, 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]

---

<sup>97</sup> 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,<sup>98</sup> 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 1<sup>st</sup> 99

[f. 29r]

Britannia Saloon

Daft Dora

Act 2<sup>nd</sup>

5 years elapse

Characters in this act

Harry Hinton the usurping Lord of }  
Hinton Manor }

Ephraim Slide /His factotum<sup>100</sup>

Snap --- a jailor

Mr Justall ---a magistrate

Usher-----

Crier of the Court

John Edwards - a footman

Charles Sebright<sup>101</sup>

Crab

Conky

Madame de le Poole,<sup>102</sup> housekeeper to Hinton

<sup>98</sup> Another spelling for ‘Yarrow’ here.

<sup>99</sup> Blank page here.

<sup>100</sup> Manservant or butler.

<sup>101</sup> Spelling as in original – ‘Seabright’ elsewhere.

<sup>102</sup> 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 <sup>103</sup>

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

---

<sup>103</sup> 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,<sup>104</sup> 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 histoire<sup>105</sup> 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

---

<sup>104</sup> Long tail on the 'w' suggests a small dash here.

<sup>105</sup> 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 mind<sup>106</sup>

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

---

<sup>106</sup> 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 /<sup>107</sup> 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

---

<sup>107</sup> 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 her<sup>108</sup>

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

---

<sup>108</sup> No end bracket here.

They kneel in mute adoration

Enter Snap

In prayer, tî's [sic] pity to disturb them, but  
my duty compels me. Miss Dora  
The girls rise<sup>109</sup> 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 & Milkfail<sup>110</sup>  
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 comes<sup>111</sup> – Ah, here comes  
master, how precious cross he looks,  
perhaps he’s lost 18pence & found 9d<sup>112</sup> –  
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

---

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

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

<sup>111</sup> Poor grammar here as in the original.

<sup>112</sup> 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~~<sup>113</sup> 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 & Milkpail<sup>114</sup>  
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  
chef<sup>115</sup> 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

---

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

<sup>114</sup> Spelling as in original.

<sup>115</sup> 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's<sup>116</sup> he opening the cupboard (jumps again)  
Now he's taking out clothes (jumps again)  
Now she's a looking at em :<sup>117</sup> (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 4<sup>th</sup>

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

---

<sup>116</sup> Apostrophe in original.

<sup>117</sup> Unusual punctuation here.

interests that we should not quarrel, but  
I beg leave to tell you that I dont [sic] care one  
doit<sup>118</sup> for your ridiculous anger, & so now<sup>119</sup>  
madame, we understand each other

Madame

Ha, you insult me, you laugh upon my face,<sup>120</sup>  
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 bonjour<sup>121</sup>  
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 cold<sup>122</sup> & 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, pulling<sup>123</sup> 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 which<sup>124</sup> 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

---

<sup>118</sup> Spelling as in original.

<sup>119</sup> Long tail stroke on ‘w’ suggests a dash.

<sup>120</sup> The ‘e’ and the comma are joined here.

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

<sup>122</sup> ‘Cbld’ overwritten by ‘cold’.

<sup>123</sup> Spelling as in original – should be ‘putting’.

<sup>124</sup> 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 light<sup>125</sup>, which is extinguished  
Confusion, the light extinguished, where is the door<sup>126</sup>

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 trembled<sup>127</sup> – 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 Boy<sup>128</sup> 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 /<sup>129</sup>

[f. 40r]

---

<sup>125</sup> Handwriting here adds long flourish to the 't'.

<sup>126</sup> Stage direction is not underlined in original.

<sup>127</sup> Spelling as in original – should be present not past tense.

<sup>128</sup> Capitalised in manuscript. The pot boy was the lowest kitchen servant.

<sup>129</sup> 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

Eph<sup>130</sup> 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's<sup>131</sup> 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

Crab<sup>132</sup>

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

---

<sup>130</sup> 'r' overwritten by the 'h' in manuscript.

<sup>131</sup> Punctuation and capitalisation as in original.

<sup>132</sup> 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  
wake<sup>133</sup> – Conky

Exeunts

Scene 7 & last

The magistrate's roon – inhabitants &c  
discovered

Usher

Silence in the Court

The Rev<sup>d</sup> 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\*tion<sup>134</sup> 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)<sup>135</sup>

Harry Hinton, come into court, he does

---

<sup>133</sup> Nautical expression.

<sup>134</sup> Illegible letter scored out here.

<sup>135</sup> 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)<sup>136</sup> None Sir,  
I parted from Mr Hinton this morning,  
but he said nothing – He was quite  
silent when I left him

Mr<sup>137</sup> 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 \_<sup>138</sup> 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 \_<sup>139</sup> I beg to hand it in

The Clerk reads it

Harrowgate June 25<sup>th</sup>

Sir/ <sup>140</sup>

---

<sup>136</sup> Rushed end bracket.

<sup>137</sup> As in original.

<sup>138</sup> Dash used in original at bottom of line.

<sup>139</sup> Dash used in original appears at bottom of line as an underscore.

<sup>140</sup> 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. send<sup>141</sup>  
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, shis<sup>142</sup> 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

---

<sup>141</sup> No capital here, after a rare full stop.

<sup>142</sup> Spelling as in original – should read 'this'.

Dora

To you then Sir, I address myself (to Ephraim<sup>143</sup>  
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 off<sup>144</sup>  
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

---

<sup>143</sup> No end bracket here.

<sup>144</sup> 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

Mr<sup>145</sup> Justall, when she says

Susan

That bracelet, it is mine

Mr<sup>s 146</sup> 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 examg<sup>147</sup> 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

---

<sup>145</sup> Repetition as in original.

<sup>146</sup> As in original.

<sup>147</sup> 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 that<sup>148</sup>  
Ephraim Slide had left the room below<sup>149</sup>  
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, cannot<sup>150</sup>  
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, <sup>151</sup>  
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

---

<sup>148</sup> Long flourish on 't'.

<sup>149</sup> Long flourish on 'w'.

<sup>150</sup> Long flourish to 't' may indicate a fullstop.

<sup>151</sup> 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 rejoices<sup>152</sup> me to see

[f.47r]

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

---

<sup>152</sup> 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-----<sup>153</sup>

Susan

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

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 — — —<sup>155</sup>

Dora

I know you would say, dear Charles, in  
adversity you were my friend \*,<sup>156</sup> 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

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<sup>153</sup> Series of dashes here.

<sup>154</sup> Series of dashes here.

<sup>155</sup> Series of long dashes here.

<sup>156</sup> Ink blot on manuscript here.