

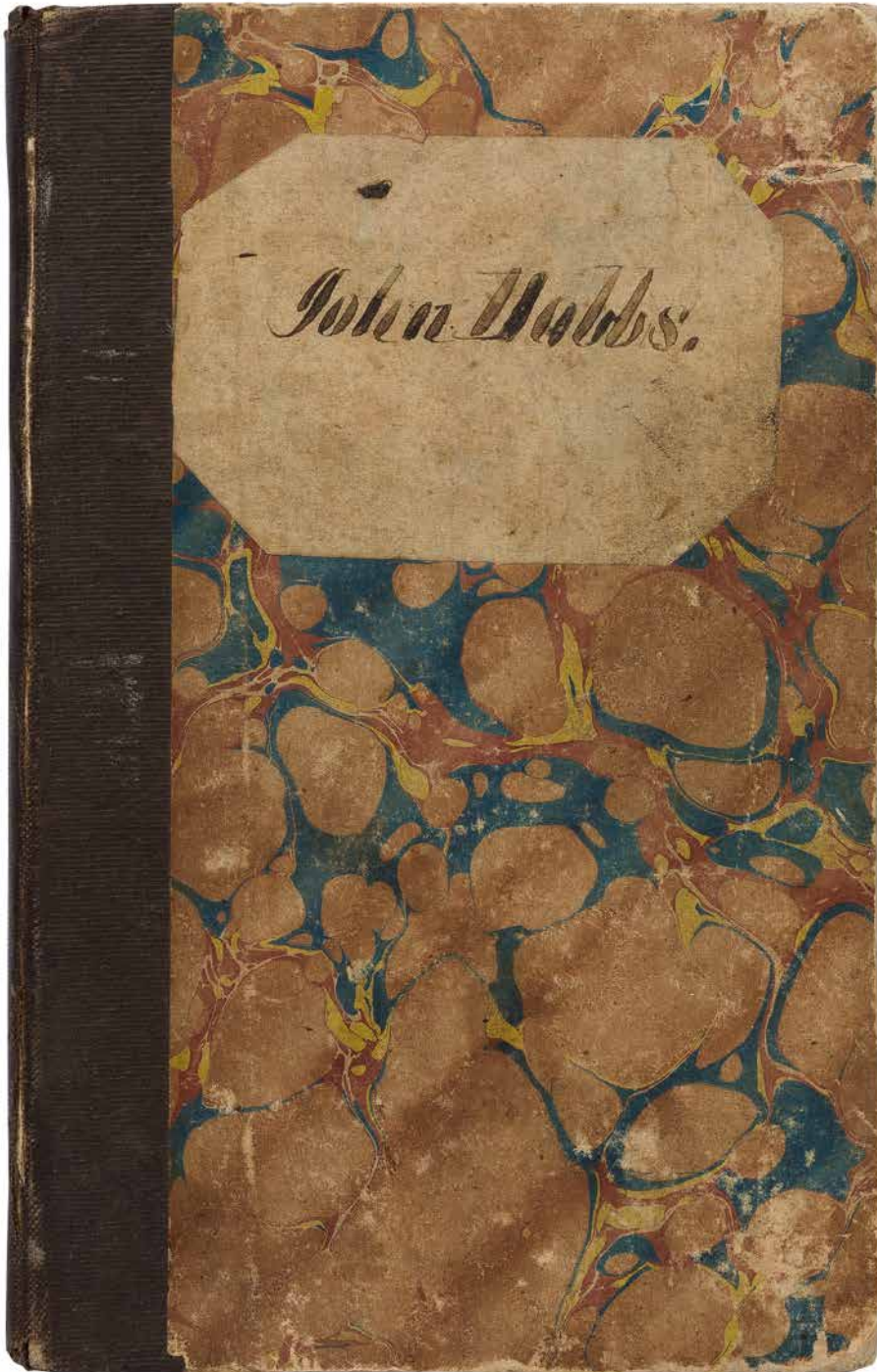
Joseph Jefferson's Copy

John Maddison Morton

John Dobbs A Farce, in One Act

London: Duncombe and Moon [1849]

\$700



Early edition, apparently issued by three different publishers at about the same time. A prompters copy, with interleaved blanks, as published. 12mo. 27pp., plus unnumbered blanks interleaved. Quarter muslin and marbled paper over boards with hand-lettered paper title piece. Half of the rear fly torn away, some rubbing and slight loss at the edges of the muslin over the joints, else a pleasing very good copy.

The great actor Joseph Jefferson's with his bold ownership Signature on the first page of the text, and titled by him on the front board and on a preliminary blank (with the number "50"), but with no additional notes. Also published by T. H. Lacy and Samuel French, this seems to be much the scarcest edition, *OCLC* locates six copies of this edition over three records. [\[BTC#433078\]](#)

Duncombe's Edition.

J O H N D O B B S

A F A R C E,

IN

One Act.

By JOHN MADDISON MORTON, Esq.

Member of the Dramatic Authors' Society

*Author of The Trumpeter's Wedding, Your Life's in danger, The
Midnight Watch, Going to the Derby, Old Honesty, Box and
Cox, Done on both sides. Poor Pillicoddy, Young England
The King and I, My Wife's Second Floor, Double Bedded
Room, The Wedding Breakfast, Milliners' Holiday,
The Irish Tiger, Who's the Composer, Who do they
take me for, The Attic Story, Brother Ben, Who's
my Husband, Slasher and Crasher, &c.*

THE ONLY EDITION CORRECTLY MARKED, BY PERMISSION,
FROM THE PROMPTER'S BOOK.

To which is added,

A DESCRIPTION OF THE COSTUME—CAST OF THE CHARACTERS—

THE WHOLE OF THE STAGE BUSINESS,

SITUATIONS—ENTRANCES—EXITS—PROPERTIES, AND

DIRECTIONS.

AS PERFORMED AT THE

London Theatres.

EMBELLISHED WITH A FINE ENGRAVING
By Mr. Jones, from a Drawing, taken expressly in the Theatre.

LONDON :

PUBLISHED BY DUNCOMBE AND MOON,
'17, HOLBORN BARS.

J. Dobbs
JOHN DOBBS.

SCENE.

A handsomely furnished Apartment in the House of Squire Fallowfield. Door, c. looking on to a lawn. Door, L. H. Window, R. H. A Piano Forte, L. H. and a music stool. Table, R. H. at back, on which are books, newspaper, &c. Sofa, 2 E. R. H. on which is work basket, and Berlin patterns. Chair, R. H. Three chairs at back.

SQUIRE FALLOWFIELD, in shooting costume, belt, and double-barrelled gun, c. d. looking, R. H. LUCY is at the Piano. MAJOR FRANKMAN is at the R. of Piano, attending to LUCY. MRS. CHESTERTON seated on the sofa, and PATERNOSTEE seated in a chair before Mrs. Chesterton, and holding a skein of silk, which she is winding.

Squire. (*Whistling, R. c.*) Here, Ponto! Juno! come back! Zounds, there they go, over the tulip-beds--so I think the best thing I can do is to follow them. Come, Frankman--what say you to a pop at the partridges, eh?

Major. (L.) Why—

Lucy. (L.) You wouldn't be so ungallant as to run away, Major?

Major. Not I, indeed, Squire. If I had only this excuse for not attending you—(*Bowing to Lucy.*)—which you must acknowledge a very fair one—you would, I am sure, consider it sufficient; but I have another, which must be attended to—namely, my duty; and as that duty happens to call me to head quarters at Canterbury, why to head quarters at Canterbury I must go.

Squire. Then I must beat up for recruits elsewhere. Paternoster—(*Paternoster takes no notice.*) Paternoster! you'll come with me? (*Poking Paternoster with his gun.*)

Pater. (R. *Turning round, and finding the muzzle of the gun close to his face.*) Don't! I wish you wouldn't! (*Lifting up his hands, and entangling the silk which he is holding.*)