

**THE HUNCHBACK: A  
PLAY, IN FIVE ACTS**

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The Hunchback: A Play, in Five Acts by James Sheridan Knowles

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**JAMES SHERIDAN KNOWLES**

**THE HUNCHBACK: A  
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# THE HUNCHBACK.

A PLAY, IN FIVE ACTS.

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BY

JAMES SHERIDAN KNOWLES,

Author of "Viscountess."

*Second Edition.*

LONDON:  
E. MOXON, 64, NEW BOND STREET.

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1832.

TO  
MAJOR PATRICK CAMPBELL,

(LATE OF THE 5TH, OR KING'S OWN.)



MY DEAR SIR,

As an enthusiastic admirer of the Drama, and as a gentleman, from whom, solely on account of my connexion with it, I have received the most flattering attention, you are entitled to the Dedication of this Play, and it is accordingly inscribed to you.

By your grateful servant,

JAMES SHERIDAN KNOWLES.

## PREFACE.

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THIS Comedy owes its existence to the failure of "The Beggar's Daughter of Bethnal Green," which was produced under the most unfavourable circumstances, and in the unavoidable absence of the author. I did not like to be baffled, especially, as I thought, without good reason; and cheered by the generous, enthusiastic advocacy of the editor of the Atlas, (a perfect stranger to me), I set to work upon The Hunchback.

My friend, Mr Maoready, who was very angry with me for again attempting a walk in which I had failed,—and who came to Glasgow, solely as I believe, for the object of expostulating with me,—was the first to encourage me to proceed. I had completed my first act. I read it to him, and he told me to go on. This I thought the happiest of omens, for many a proof had he given me of his admirable judgment in such things. This happened about two years ago.

It was not, however, until the latter end of the summer of 1831, that I had leisure to proceed with my work. I recommenced it in the pleasant walks about Birmingham, and completed it on the sands of Newhaven—my roomy study, where, at the same time, I remodelled “Alfred.” I brought both plays up to town with me in April last.

“The Hunchback” was read to Mr. Lee, and instantly accepted by that gentleman, who, without hesitation, granted me terms even more advantageous than those which I required for it from Covent Garden; and to whose polite and liberal deportment towards me, during his brief, divided reign of management, I joyfully take this opportunity of bearing testimony. The play, however, was defective in the under plot, which was perfectly distinct from the main one. This error Mr. Macready pointed out to me,—as did subsequently Mr. Morton, in an elaborate critique, as full of kindness, as of discrimination. My avocations, however, did not leave me at liberty to revise my work, till about two months ago, when I constructed my under plot anew; and, having done my best to obviate objections, presented “The Hunchback” to Drury Lane, from which establishment I subsequently withdrew it, because it was not treated with the attention which I thought it merited.



Let me take this opportunity of thanking Mr. Farren for the extremely handsome terms in which he spoke of this Comedy previously to its representation, and to express my sincere regret, that the character of *The Hunchback* should have suffered from the loss of his masterly personation of the part,—for masterly it assuredly would have been.

I took my Play to Covent Garden, and from that moment found myself at home indeed and among friends! In little more than a fortnight "*The Hunchback*" was ready,—every way improved by the superintending care of Mr. Bartley: strengthened in effect by curtailment and condensation,—deliberately, and modestly, recommended by him, and thankfully adopted by me. It was produced on Thursday, the 5th of April. It succeeded,—thanks to the actors who so warmly interested themselves in its success,—and to the kind audience who rejoiced with them and me.

And now for brief, but heart-warm acknowledgments. And first to Miss Fanny Kemble: I owe her such a personation of my heroine, as—proud though I was of my offspring—I did not think that heroine afforded scope for. Her *Julia* has outstripped my most sanguine hopes! Can I say more? Yes,—the soul of Siddons breathes its inspira-

tion upon us again. The "Do it!" of Julia, in the elocution of the actress, stands beside the "Hereafter!" of Lady Macbeth — that instance of transcending histrionic display which I never hoped to hear equalled. I could say a great deal more, but I leave it to those who can say it a great deal better, and who are worthier witnesses, because less interested ones.

Miss Taylor has laid me under deep obligations. With all her heart, and soul, and talent, she advocated any disputed pretensions to the favour of Thalia, and—may I be permitted to say?—established them.

To Mr. Kemble I am deeply indebted for accepting a part, which, I have reason to believe, no other performer of his rank would have accepted as he did, and yet which none could have performed so well. Will the rest of my brother performers be content with my general but cordial acknowledgments?

*London, April 14, 1832.*

## DRAMATIS PERSONÆ.

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JULIA . . . . .	<i>Miss F. Kemble.</i>
HELEN . . . . .	<i>Miss Taylor.</i>
MASTER WALTER . . . . .	<i>Mr. J. Sheridan Knowles.</i>
SIR THOMAS CLIFFORD . . . . .	<i>Mr. C. Kemble.</i>
LORD TINSEL . . . . .	<i>Mr. Wrench.</i>
MASTER WILFORD . . . . .	<i>Mr. J. Mason.</i>
MODUS . . . . .	<i>Mr. Abbot.</i>
MASTER HEARTWELL . . . . .	<i>Mr. Evans.</i>
GAYLOVE . . . . .	<i>Mr. Henry.</i>
FATHOW . . . . .	<i>Mr. Meadows.</i>
THOMAS . . . . .	<i>Mr. Barnes.</i>
STEPHEN . . . . .	<i>Mr. Payne.</i>
WILLIAMS . . . . .	<i>Mr. Irwin.</i>
SIMPSON . . . . .	<i>Mr. Brady.</i>
WAITER . . . . .	<i>Mr. Heath.</i>
HOLDWELL . . . . .	<i>Mr. Bender.</i>

SERVANTS, *Messrs J. Cooper and Lollett.*

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