

THE
HISTORY
OF

KING Lear

The
**HIDDEN
ROOM**

PRESENTS

AS REVISED BY

Nahum
TATE

SHOWS THROUGH NOVEMBER 2015

EVERY WEEKEND FRIDAYS AND SATURDAYS AT 8PM, SUNDAYS AT 5PM

In a Hidden Room somewhere within
311 W 7TH STREET, 78701

HIDDENROOMTHEATRE.COM ♦ 310.341.6426

THE HIDDEN ROOM

THE HISTORY OF KING LEAR. Acted at the Duke's Theatre.
Reviv'd with Alterations. By N. TATE.

LONDON, Printed for E. Flesher, and are to be sold by R. Bentley, and M. Magnes in Russel street near Covent Garden, 1681.

TO My Esteemed FRIEND Thomas Boteler, Esq.

Sir,

You have a natural Right to this Piece, since, by your Advice, I attempted the Revival of it with Alterations. Nothing but the Power of your Perswasion, and my Zeal for all the Remains of Shakespear, cou'd have wrought me to so bold an Undertaking. I found that the New modelling of this Story, wou'd force me sometimes on the difficult Task of making the chiefest Persons speak something like their Character, on Matter whereof I had no Ground in my Author. Lear's real, and Edgar's pretended Madness have so much of extravagant Nature I know not how else to express it as cou'd never have started but from our Shakespear's Creating Fancy. The Images and Language are so odd and surprizing, and yet so agreeable and proper, that whilst we grant that none but Shakespear cou'd have form'd such Conceptions, yet we are satisfied that they were the only Things in the World that ought to be said on those Occasions. I found the whole to answer your Account of it, a Heap of Jewels, unstrung and unpolisht yet so dazling in their Disorder, that I soon perceiv'd I had seiz'd a Treasure. 'Twas my good Fortune to light on one Expedient to rectifie what was wanting in the Regularity and Probability of the Tale, which was to run through the whole A Love betwixt Edgar and Cordelia, that never chang'd word with each other in the Original. This renders Cordelia's Indifference and her Father's Passion in the first Scene probable. It likewise gives Countenance to Edgar's Disguise, making that a generous Design that was before a poor Shift to save his Life. The Distress of the Story is evidently heightned by it and it particularly gave Occasion of a New Scene or Two, of more Success perhaps than Merit. This Method necessarily threw me on making the Tale conclude in a Success to the innocent distressed Persons Otherwise I must have incumbered the Stage with dead Bodies, which Conduct makes many Tragedies conclude with unseasonable Iests. Yet was I Rackt with no small Fears for so bold a Change, till I found it well receiv'd by my Audience and if this will not satisfie the Reader, I can produce an Authority that questionless will. Neither is it of so Trivial an Undertaking to make a Tragedy end happily, for 'tis more difficult to Save than 'tis to Kill The Dagger and Cup of Poyson are alwaies in Readiness but to bring the Action to the last Extremity, and then by probable Means to recover All, will require the Art and Iudgment of a Writer, and cost him many a Pang in the Performance. Marginal note ÆMr. Dryd. Pref. to the Span. Fryar.Æ

I have one thing more to Apologize for, which is, that I have us'd less Quaintness of Expression even in the newest Parts of this Play. I confess 'twas Design in me, partly to comply with my Author's Style to make the Scenes of a Piece, and partly to give it some Resemblance of the Time and Persons here Represented. This, Sir, I submit wholly to you, who are both a Iudge and Master of Style. Nature had exempted you before you went Abroad from the Morose Saturnine Humour of our Country, and you brought home the Refinedness of Travel without the Affectation. Many Faults I see in the following Pages, and question not but you will discover more yet I will presume so far on your Friendship, as to make the Whole a Present to you, and Subscribe my self

Your obliged Friend and humble Servant,

N. Tate.

THE PERSONS

King Lear
Gloster
Kent
Edgar
Bastard
Cornwall, Old Man, Guard
Albany, Ruffian
Gentleman Vsher
Burgundy, Capt. of Guards
Attendant, Guard, Ruffian
Attendant, Guard
Gonerill
Regan
Cordelia
Arante

Messengers, Guards, Officers, Attendants to be played by company

Mr. CROWDER
Mr. MATNEY
Mr. GARLOCK
Mr. FARRIS
Mr. IERKINS
Mr. ENGLAND
Mr. SVLIT
Mr. DEIKE
Mr. MINOR
Mr. MILLS
Mr. TANKERSLEY
Ms. SWANSON
Ms. BECKHAM
Ms. LORENZ OLSON
Ms. COY

Master of Play
Master of Research
Master of Gesture Research
Master of Gesture Implementation
Master of Stage
Asst. Master of Stage
Master of Costume Design
Costume Mistress
Master of Shoe, Wig, & Accoutrement
Wig Asst.
Asst. Master of Costume Design
Design Asst.
Master of Wig Styling
Master of Fight
Master of Props
Master of Art
Asst. to the Director
Asst. Dramaturg
Stitchers

Master of Music Research
Musicians

Master of Program Design

Ms. BVRNS
Ms. STERN
Ms. KARIM COOPER
Ms. ROSE DAVIS
Ms. TAYLOR
Ms. STEED
Ms. MCNEE
Ms. HOCKADAY
Ms. ROSE DAVIS
Ms. BLEVINS
Ms. ROSE DAVIS
Ms. SCHNEIDER
Ms. ROSE DAVIS
Mr. MINOR
Mr. NOYOLA
Ms. IEMISON
Mr. WILLIAMS
Ms. DONOWHO
Ms. MOORE,
Ms. BECHTOL
Mr. BVRKETT
Messrs. BVRKETT, OSOR
Misses ROSE DAVIS,
HARRIS, MANSON
Ms. RANKIN

The HIDDEN ROOM

THANK YOU FOR VISITING

We hope you enjoyed your journey inside the Hidden Room. Your experience was made more complete by these generous and talented people, to whom we owe so many thanks:

Lone Star Chapter #6 York Rite Masons, The American Shakespeare Center, Shakespeare's Globe Theatre, The British Library, The Folger Shakespeare Library, Oxford University's University College, Samantha Smith, Sarah Marie Curry, Christina Peppas, Laura Wick, Justin Scalise, Jim Barnes, Texas State University, The Barons Men, Austin Shakespeare, Kimberley Mead, Pat Jarrett, James Lochlin, Paul Menzer, Matt Davies, Buzz Moran, Mark Dermitt, Erin Molson, Julianna Blevins, Sloane Reardon, our friends and family, and our board members Farah Karim Cooper, Katy Thompson, Andrea Smith, Blake Shanley, Jennifer Coy, and Diahari Clark.

A GLIMPSE TOWARD THE FUTURE:

Our 18th century puppet show *der Bestrafte Brudermord* continues to thrive as we prepare for our travels through the United States and a return visit to the UK, including stops at the British Library and Shakespeare's Globe Theatre, July 2016.

The Hidden Room is proud to announce an upcoming collaboration with Eric Colleary, curator of theatre and the performing arts for the Harry Ransom Center, using John Wilkes Booth's original promptbook from his 1861 *Richard III*. We will be examining stage practices from the period, and exploring this production's influence on Booth's madness.

Be on the lookout for more information on our website, Facebook page, or sign up to receive rare secret missives from the Matriarch.



This project is supported in part by the Cultural Arts Division of the City of Austin Economic Development Department.